

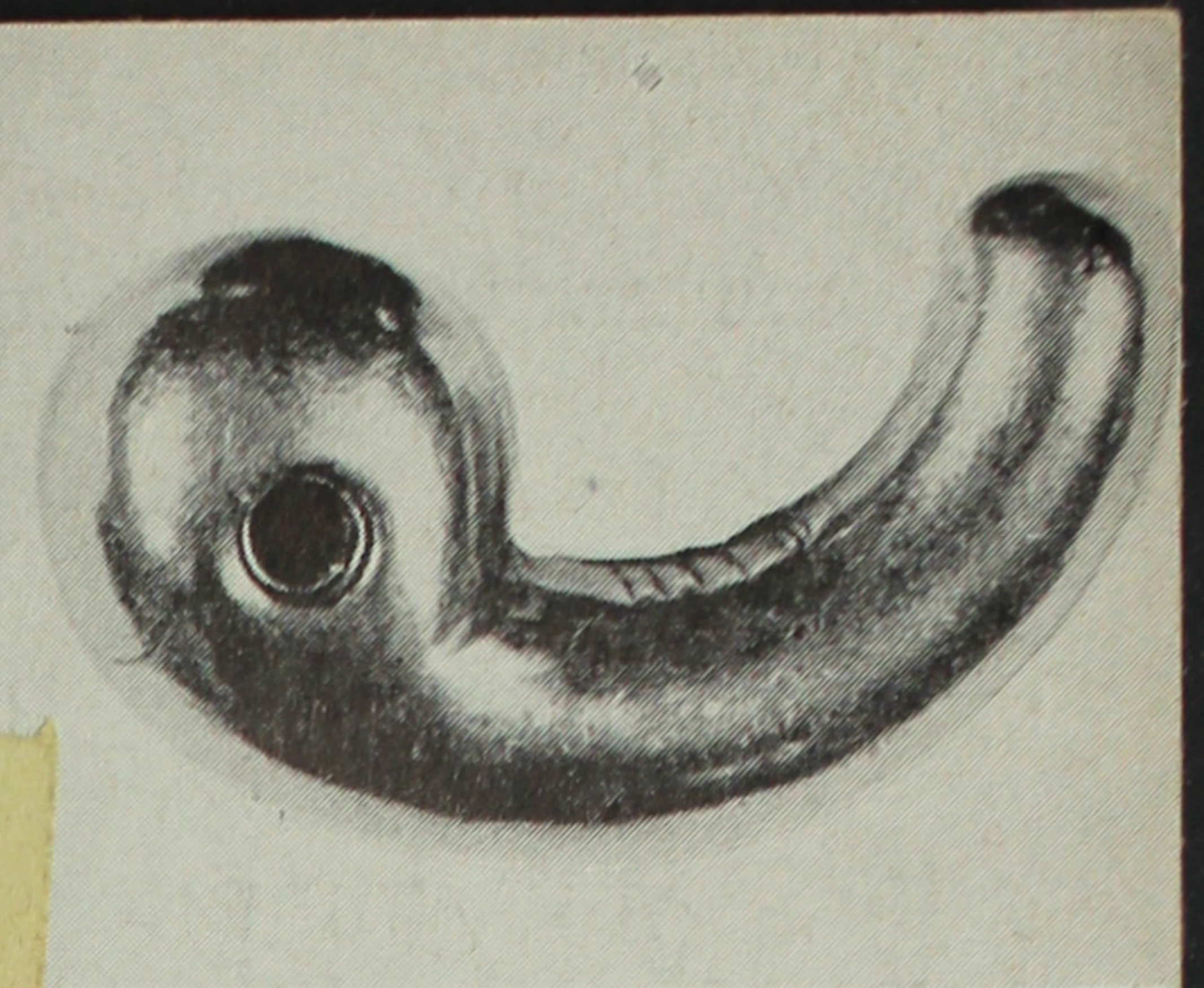
# SCENE

the International East-West

MR. J. HAMANAKA  
E.  
WASH.

3-5

Miss Japan and Film Star Tony Curtis Meet



Treasures of Okinawa

**SEPTEMBER  
1954**

How happy are  
the War Brides?

When it's hard  
to be beautiful!

How well do  
we grow Rice?

How to get on  
the Front Page

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日語標

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## Behind the SCENE

**B**EGINNING with this issue, the Japanese language has returned to SCENE, not that we ever intended to abandon a bilingual format. As anyone faintly familiar with a Japanese printing arrangement knows, the Japanese typesetting cannot be automatically and speedily set up as a Linotype. (A good linotypist can set well over 1,000 words an hour.) Each ideograph that you see in SCENE is *hand-picked*, and after use each ideograph is *separately* returned to its case. It's comparable to handpicking each separate letter of this sentence and after printing, returning each letter into the proper case. Of course, some hand setters are mighty fast, but there's nothing like a machine.

The Japanese text is set in a modern readable idiom. We like to think that SCENE'S touch is always light, though our purpose is always serious and (we hope) meaningful.

\* \* \*

Los Angeles has gone through its biggest, most successful Nisei Week Festival—the XIVth. It began with the Coronation Ball at the Palladium under the direction of the Los Angeles Japanese American Optimist Club. It ended with *ondo* in the streets, with thousands dancing, and more thousands watching. SCENE's proud part was as publishers of the Official Nisei Week Program (right), designed by Taro Yashima (see pages 16, 17) and edited by the SCENE staff. Copies are available, 50 cents each, postage free, by writing to our offices, 634 N. San Vicente Blvd., Los Angeles 46, Calif.

\* \* \*

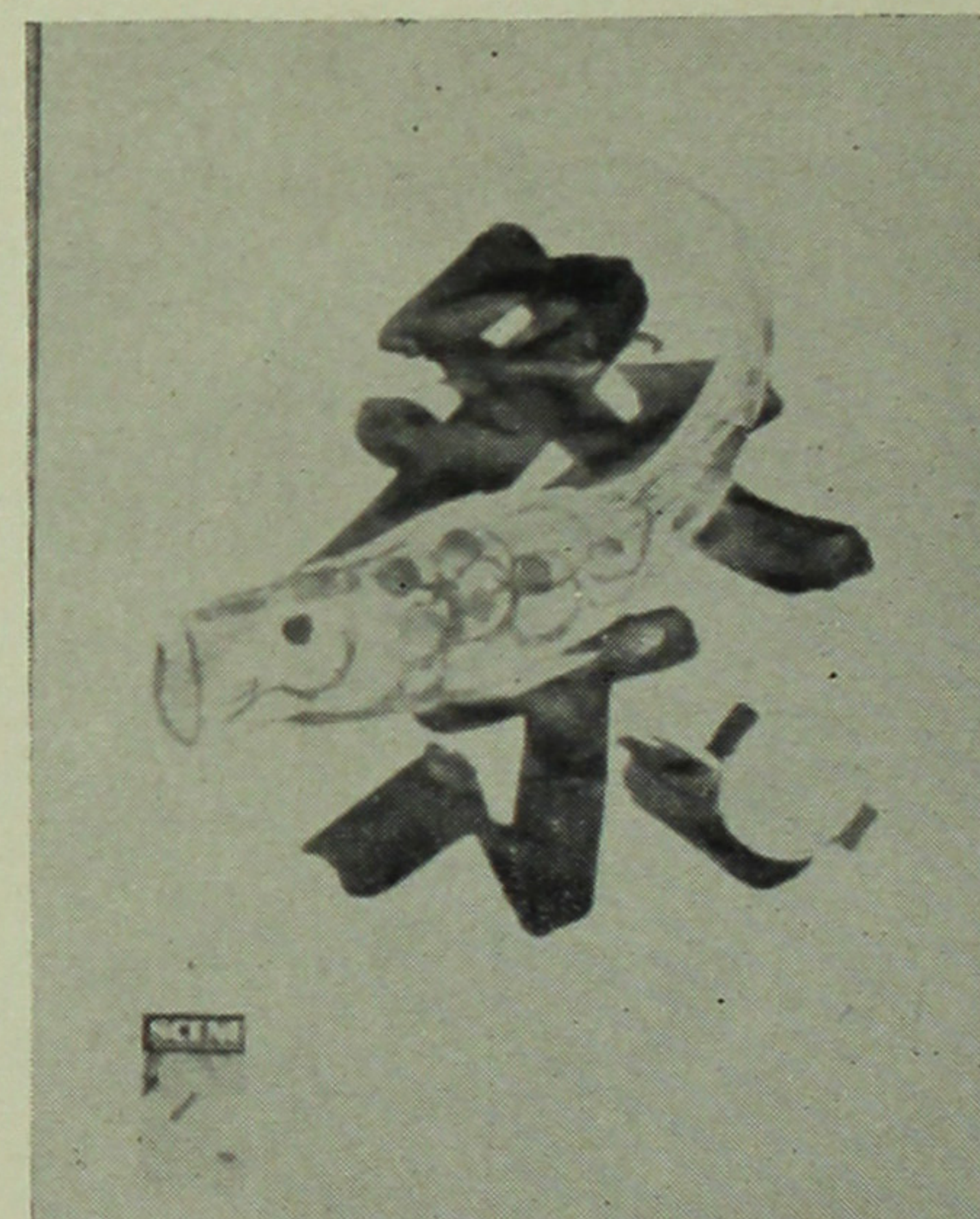
Judge John Aiso's story in the August issue attracted the attention of many from all points in the country. But one of the first ones whose eyes were caught by it was the pressman at Jaffe Publications where SCENE is printed. Cliff Hilliard (Class of '26) was in Judge Aiso's class; he was in track and basketball. He brought his high school class yearbook to the plant, and "introduced" the Judge to the lads.

## 編集樂屋

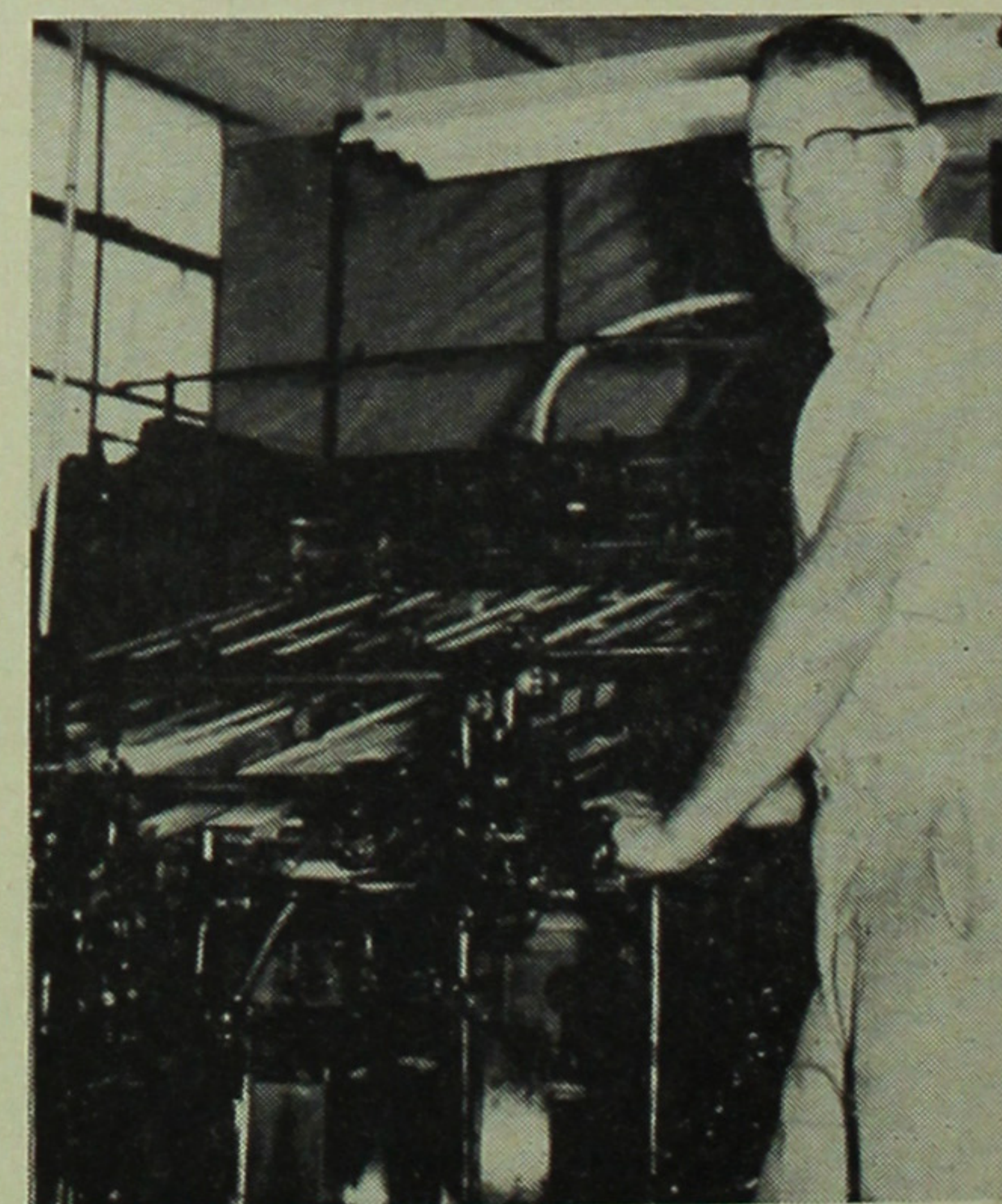
☆シーン誌全発行部数を四十四時間で刷りあげるプレスマンのクリフ・ヒリア君、相磯判事の頁に目をとめるがいなや編集室にとびこみこの判事はハイスクール同級生なんだ、卒業以来いつべんも会わないが」と大興奮、嘘ともいわぬに翌朝は卒業記念帳をかゝえてきた

☆日米両語の解決は日系出版物の難事であり、雑誌類ではその前例をみない。一世諸氏の要求をみたすために、シーン誌は、全頁にわたる写真説明文にかぎらず、本文の抄意をつたえる清新日本語欄を新設し、さらに発展させる意気込みであるよろしく御宣傳下さい。

☆今年の第十四回二世週スペイン帳は、シーン誌編集部でレイアウトされ、シーン誌印刷部で生産されたが、ジャパニーズ・アメリカン独特の雰囲気を与えた劃期的なものにしようと、とくに八島太郎画伯に筆をふるってもらった。



“SCENE's proud part”



“introduced” the Judge

SCENE is published monthly by Scene Magazine, Inc., 634 North San Vicente Blvd., Los Angeles 46, Calif., Masamori Kojima, President. Subscription rates \$3.50 per year, 2 years \$6; 3 years \$8; single copies 35 cents. Change of address: Send both old and new addresses, and allow four weeks for change to become effective. Scene Magazine, Inc., cannot be responsible for unsolicited photographs and manuscripts which, furthermore, will not be returned unless accompanied by self-addressed return envelope and sufficient postage. Printed in U.S.A. Entered as Second Class Matter at the Post Office at Los Angeles, Calif. Copyright, 1954 by Scene Magazine, Inc. Listed with Standard Rate and Data Service.



# Letters to the Editors

Dear Sirs:

Re the report on Canadian judo in the July 1954 issue, what you showed was fine, although the winners shown should have been labeled "Champs of Eastern Canada" and not "of all Canada" as you so generously called them. A more serious point is that all reference to the black belt championship at the same tourney was dropped from the story (because of a lack of space?). I think it only fair that you record the fact that Frank Hatashita, 3-Dan of Toronto, won the black belt finals from Mac Oikawa, 2-Dan. The two men were shown in the second photo you used on page 20. Hatashita's victory was an amazing accomplishment. He is several times national judo champion from pre-evacuation days and a veteran of more than 20 years of campaigning.

FRANK MORITSUGU,  
Toronto, Canada

## California Coffee?

Dear Sirs:

I was interested in the SCENE story on Hawaii's Kona coffee. I had always thought that coffee could only be grown in Brazil. If coffee can be grown in Hawaii, why can't we grow it in Southern California, too? Certainly with our mild climate we ought to be able to grow it and then watch what happens to the price of coffee!

HELEN WU, San Francisco, Calif.

## Japanese Homes

Dear Sirs:

My husband and I are very interested in Japanese architecture and decorating, but we have never seen any really authentic Japanese homes. We hope to build a house soon, and we would like to get some ideas. Why doesn't SCENE run a story with pictures on Japanese homes?

SUSAN GRIMES, Palos Verdes, Calif.

## Oriental Influence?

Dear Sirs:

In the story entitled "Pacifica's Influence" you say that the work of artists Nobuo Kitagaki and Nuiko Haramaki shows an Oriental quality. There is nothing surprising about this for though neither of them may have been to the Orient or been conscious of an Oriental influence, it seems apparent that their work should reflect to some extent their Oriental heritage.

Certainly as inhabitants of San Francisco with friends and perhaps families there, they would be aware of Oriental art and culture. That it should have some influence on their own art is inevitable.

RAYMOND KITA, Philadelphia, Pa.  
Dear Sirs:

How can you call the work of Nobuo Kitagaki "art"? (*Pacifica's Influence*). It reminds me of a game we used to play as children with cut-outs of circles and triangles and a jar of paste.

You say his work shows the "delicate sensitivity of his Oriental background." I think it shows the influence of paper dolls and kindergarten.

When will these modern artists learn that it is not clever to be mysterious!

TAKA OISHI, New York, N.Y.

## Modern vs. Ancient

Dear Sirs:

When you see the silly contortions that people call dancing today, it makes you really appreciate the traditional dancing of Sujata and Asoka. I was interested to read that a *modern* dance in India is 300 years old. Here we think something is old within five years.

YOSHIKO TAGAMI,  
Los Angeles, Calif.

## Remembers Aiso

Dear Sirs:

I remember John Aiso very well back in 1926 at Hollywood High School. We all thought that he was "most likely to succeed." Even then he showed a maturity and intensity of purpose that set him apart from the hotrod equivalents of the day.

I was not surprised to read in your fine magazine that John Aiso was appointed a Municipal Court Judge in Los Angeles. His old Hollywood High friends remember him as an outstanding student, orator and friend with all the attributes of a real leader.

ROBERT ALSOP, Los Angeles, Calif.

## Bouquets

Dear Sirs:

Our entire family would like to thank you for the August SCENE. Though we all read *all* the magazine, there seemed to be something special for each one of us.

My husband especially liked "Judge John F. Aiso", my son liked the one

about the sailors and the air race, my youngest son liked "The Hatmaker" (I read it to him), and I enjoyed very much the story "Sujata and Asoka" and the wonderful recipes.

MRS. SACHI WAKAMATSU,  
Seattle, Washington

## Favors Child

Dear Sirs:

Thanks so much for the children's stories you run in SCENE each month. Very few magazines that call themselves "family magazines" bother to include something for the most important member of the family, the child . . .

JO ANN MIYAKE, St. Louis, Mo.

## Housewife

Dear Sirs:

In the August issue of SCENE in the story on Sujata and Asoka, you say that Sujata makes curry and cuts the vegetables directly into the pot. As a housewife, I would like to know if there is any reason for this.

VIRGINIA IWAKI, Honolulu, T.H.

*\*The Indian housewife always cuts her vegetables directly into the pot. The custom has arisen because in most Indian homes very little space is devoted to the kitchen area and there is generally an absence of chopping blocks, drain boards and working tables.—Ed.*

## Wants Book

Dear Sirs:

You mention in the August SCENE that a new book "Down the Tokaido" has been written about a bicycle trip from Tokyo to Kobe. Where can I get a copy of the book? My local book store doesn't carry it.

I'm particularly interested in reading it, because while I was in the Army in Japan, I always wanted to make the trip but never did.

DAVID GREENWALD, Coldwater, Tex.

*\*To get a copy of "Down the Tokaido," write to author Richard L. G. Deverall, No. 2, 1-chome, Nishi Kanda, Chiyoda Ku, Tokyo To, Japan. Deverall's rollicking story (to be featured in the November SCENE) spins readers down the fabulous Tokaido on a 300 mile bicycle trip.—Ed.*

## Free Copies for Friends

Dear Sirs:

I hope at least one of the dozen people whose names and addresses I have listed on the back cover will subscribe to your wonderful magazine. I myself thoroughly enjoy it. By the way, I was introduced to SCENE in this same manner—free copies that you send to peo-



SEPT.

1954

# SCENE

the International East-West magazine

Vol. 5

No. 14

SCENE MAGAZINE, INC. — Publisher

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COVER



THIS CHARMING “shocker” was taken by portly *Shin Nichi Bei* photographer Bob Kishita who never misses a chance for a newsworthy setup. This and the other 2 pictures that “led up” to it showed the first real relaxed enjoyment evidenced by the 18-year-old Miss Japan during her visit here. If she didn't have much of a chance to enjoy the United States, we feel pretty certain that Bob Kishita got that moment she'll remember for the rest of her life.

COVER CORNER: The story on the Okinawan treasures is a behind-the-scene revelation of a monumentally historic event. How would Americans react to the reappearance of the Liberty Bell after its whereabouts was unknown for 7 years. In a sense that's the role, as applied to Okinawa, played by William “Kamichi” Davis.

IN THE OCTOBER SCENE, men in long underwear encased in rubber suits is our sports feature—the skin diving “Nisei Kelp Tanglers” of California. They *stalk* fishes underwater, nabbing their prey with lightening-like speed of spears.

New York's Radio City Music Hall is the regular scene of the high-stepping Rockettes, but not so long ago, it saw an honest unretouched performance of a Japanese dance. Read about Sahomi Tachibana who refused to “jazz up” her style to suit well-meaning dance promoters. Mr. Average-man-in-the-audience likes her and will pay money at the box office to prove it.

Readers of the Dayton Daily News get daily yuks from that paper's local editorial cartoons. They're drawn by the fine hand and intelligent mind (Miami U., cum laude), of Pete Kazuo Hironaka. He's in the October SCENE!

## check fraudulent use of “scene” name

SCENE is a magazine name fully protected under the Copyright Laws of the United States. SCENE was fully owned until March 1, 1954 by the Chicago Publishing Corporation, when the name SCENE and all assets attaching to it were transferred to the SCENE Magazine Inc., 634 N. San Vicente Blvd., Los Angeles 46, Calif.

Any unauthorized use of the name SCENE for a publication

in the United States, Japan, or anywhere else is a direct infringement upon the rights of SCENE Magazine, Inc.

Any unauthorized magazine, therefore, using the name SCENE or anything similar to it (as “Asia Scene”) will be subject to legal action. *Anyone promoting or selling such magazines will also be subject to legal action.*



## LETTERS — (continued from page 3)

ple whose names are submitted to you.  
Keep up the good work.

IDA FUJIOKA, Reedley, Calif.

*When countries are an ocean apart, like Japan and the United States, a single visit by the right kind of person with the right kind of people will build a mountain of good feeling. That's what happened when Tokyo flower arranger, Madame Kogyo Nakamura came to Los Angeles several months ago, then went on to Mexico City and Sao Paulo, Brazil.*

*She's worth noting when she can react on people as she did on Jean Kennedy of Los Angeles. Miss Kennedy wrote the following after she witnessed an arrangement by Madame Nakamura.*



"Madame Nakamura"

Dear Sirs:

"Madame Nakamura has the qualities of a true artist, the finesse which seems effortless (but in reality takes years to accomplish), the simplicity which is so meaningful in that it excludes the unnecessary, and an ability that is both inspired and creative. The feeling which she has for her work travels down the stems of her flowers to root them and the principle they embody in the memory of the onlooker. She has the sense of freedom that is the product of a real knowledge of the fundamentals of her art. And so she tackles both the traditional style and the free style of flower arrangement with equal surety.

"Lemons, wheat, pine cones, roses, hydrangeas, pineapples! All are her tools! Her imagination jumps all the hurdles of convention creating beauty from any and all of nature's galaxy of growing things. She works with naturalness and grace. Her scissors clip deftly, trimming both leaves and stems to fit her composition, for her concern is for variety—a small leaf to counter a large. She rolls and twists, and bends, to fash-

ion a tightly involuted coil of green to contrast to an open languorous one. Her hands move swiftly . . . a cluster of flowers and she is done. Her eyes sparkle, a gentle reflection of her own enthusiasm."

JEAN KENNEDY, Los Angeles, Calif.

### War Bride Praises

Dear Sirs:

I am sending you the names and addresses of 12 friends whom I think will enjoy receiving SCENE as much as I do. I am privileged to be president of the Los Angeles Japanese War Brides' Club, and I know how we all look forward to SCENE each month. SCENE has helped us to reach a better understanding of East-West differences, and I know that it has done much to bring the two continents close together.

MRS. CHIYOKO BAKER,  
Los Angeles, Calif.

### Hawaiian Statehood

Dear Sirs:

In the past our organization has called upon you to solicit your support. Once again we ask you for your help in what we in Hawaii consider of utmost importance, namely, Statehood.

The bill of Statehood for Hawaii is now in the U.S. Senate. We ask you now to support Statehood for us by writing to your Senators and telling them you support the Bill, urging them to vote for Statehood for Hawaii.

We ask also that you enlist the support of your friends in and out of your state to help us in this way . . .

In the name of Hawaii Nei and in the spirit of democracy, we humbly ask for your support.

WALTER T. MATSUMOTO, President  
The 442nd Veterans Club  
933 Wiliwili St., Honolulu 14, Hawaii

### PEN PALS

Dear Sirs:

I would appreciate your help greatly in obtaining pen pals for me in Brazil or Argentina.

I am 15 years of age and would like to correspond with some persons about my age. My hobbies are collecting stamps and post-cards.

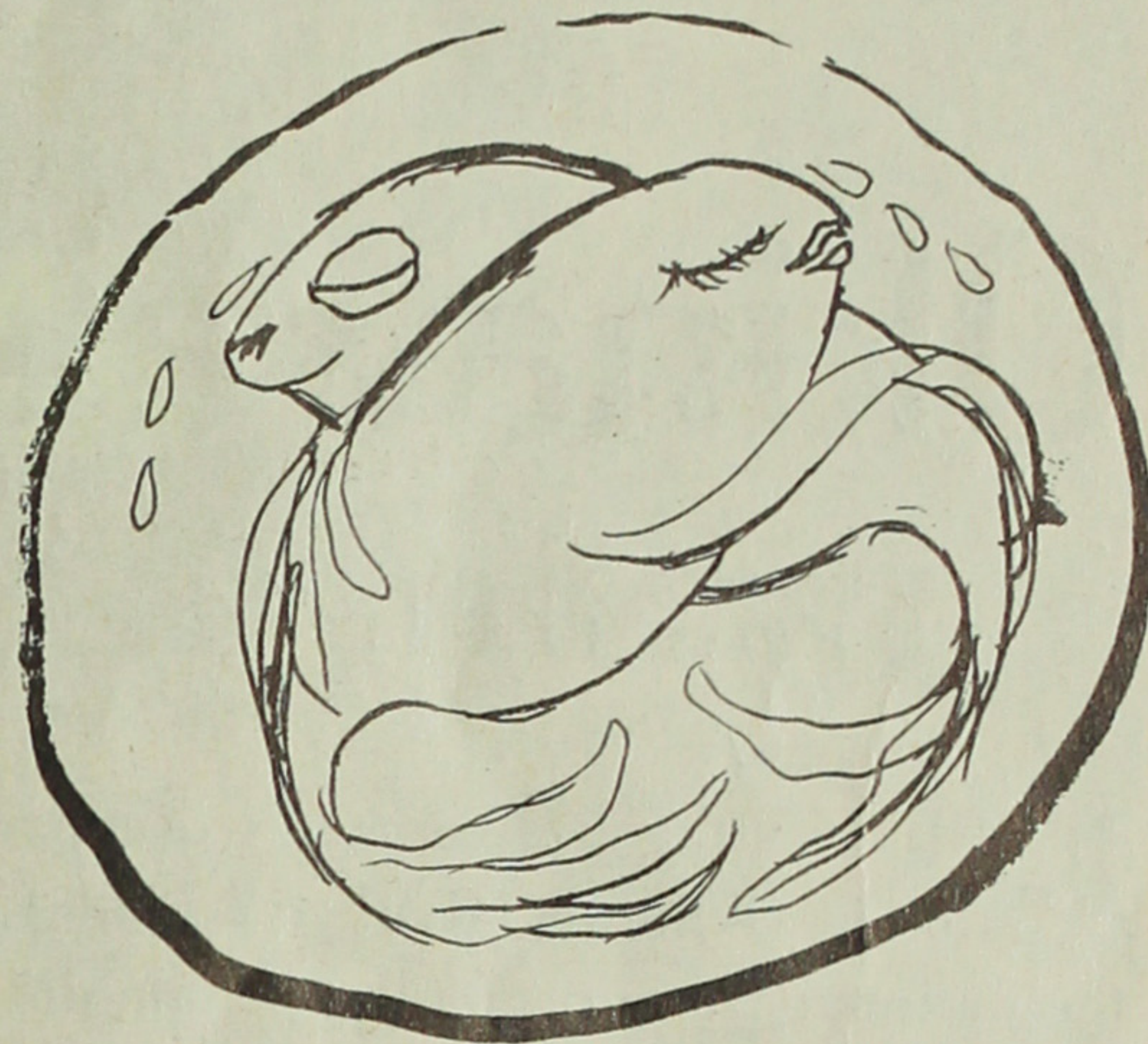
My name and address is: Merle Mieko Oshiro, 2526 Kinoole Street, Hilo, Hawaii.

MERLE OSHIRO, Hilo, Hawaii

*SCENE is happy to print pen pal requests whenever space permits. Letters should include interest, hobbies, etc.—Ed.*

## JAPONICA

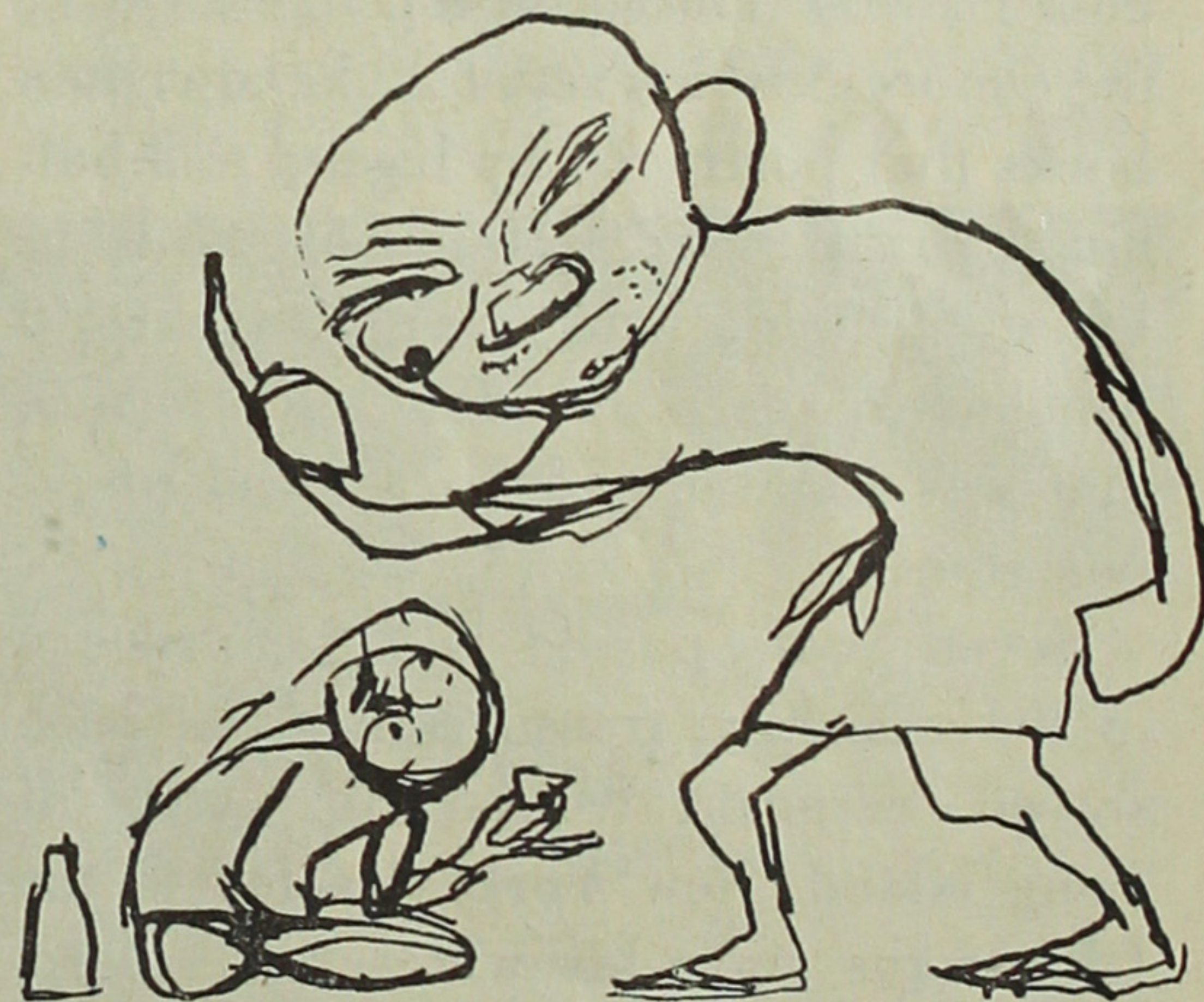
Who ever heard crying goldfish? The former mayor of Maeiwa, Seiichi Sakano, says that he owns 2. Visitors back up his claim. Hearing is believing, they assert. The sound resembles that of "crying mice." (Which doesn't seem to clear up the matter at all for us.)



School janitors in the Miyagi prefecture had some stern ideas for teachers on the issue: "What should be done to improve primary school education?"

Sample: Don't drink **sake** at school.

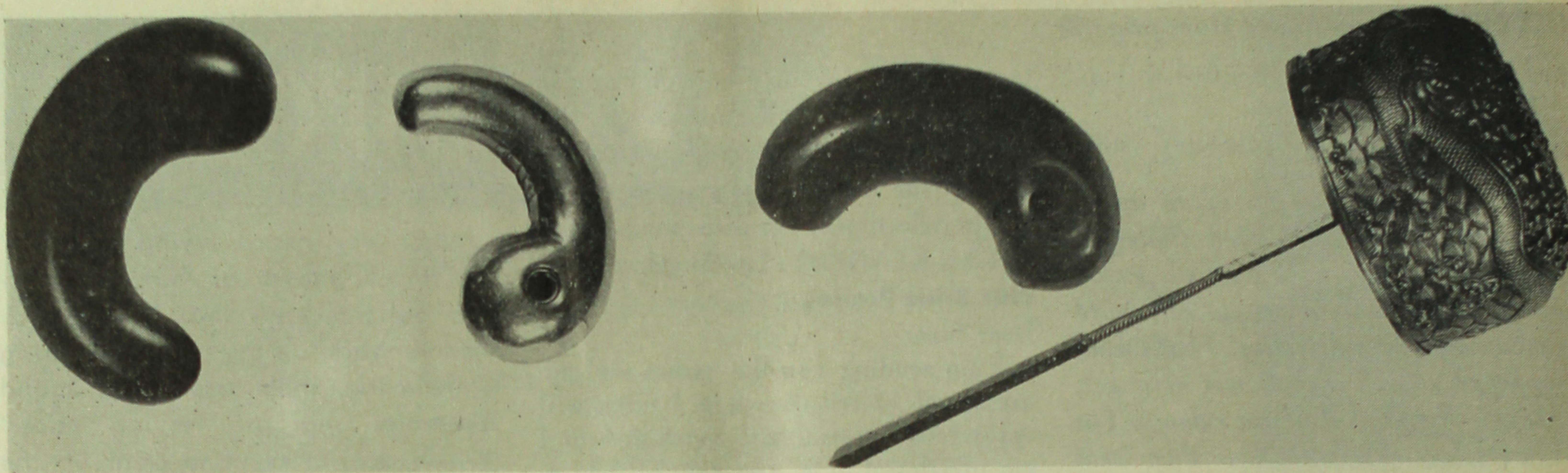
Among other things, the janitors also recommended that young teachers should not indulge in "loose behavior in front of children."



How much police should Japan have without letting down the gates towards a "Police State", anxiously queries the Nippon Times.

Seems that the motorists are getting out of hand, hooting cyclists carrying tall loads of food are riding on sidewalks, and sights of vulgar garbage are lousing up Tokyo.





# Okinawa's National Treasure

祖先の地にもどつた 沖縄古宝

By Tooru Kanazawa

EARLY IN the United States occupation of Okinawa (Ryukyu Islands), the national treasures of the people disappeared. Seven keepers had buried irreplaceable museum pieces in 3 secret burial places on the grounds of Shuri Castle. Of the 7 keepers, 5 had been killed in the battle of Okinawa; the remaining 2 informed occupation officials about the treasures, but by the time attempts were made to unearth them, the treasures had vanished.

Among the missing items were royal gold crowns (closed on top like a cap); the *Omoro Soshi*, a set of 22 handwritten books that portrayed by legend and ballad the origin and religion of the Ryukyuan people; and a 1000 year-old necklace of deep religious significance that was made of jade, glass and precious stones.

Seven years passed and the mystery of the vanishing treasures had not been solved. Sergeant William T. Davis of Long Island, New York, devoted to the Okinawans since his war service there, was determined that he would return the treasures to his friends. Said the blond sergeant: "You can't live 2 years with Okinawans without beginning to see through their eyes. You admire these people and you want to know how they got that way, so you study their cultural background. That's how I got to understand how significant the na-

tional treasures are to the Okinawans."

Davis decided that he would find the treasures and, what's more, that he would return them to the Ryukyu Islanders (over a million population) by May 26, 1953, Ryukyuan American Friendship Day.

Davis was assigned to a Brooklyn Army Base at the time. At the request of soldiers on Okinawa he presented a "Ryukulele" to Arthur Godfrey. In an effort to find a native of Okinawa who could show Godfrey how to play the lute-like ukulele, he learned that a Japanese instructor at Harvard had identified some items of a former Army man as part of the treasures.

Davis tried to contact Hiroshi Yoshizato, the one who had told him about the Harvard instructor, to find out the instructor's name. Yoshizato had disappeared somewhere in California, and Davis reached a dead end.

In March, approaching the self-imposed deadline of May 26, Davis visited the office of a Japanese-American newspaper in New York and was put on the trail again. The editor happened to mention that a few years back he had read an article by a former Harvard instructor who had identified and written an article about the *Omoro*. Not only that, but the editor knew where he could be reached. Davis was wild with excitement.

He contacted the instructor and verified his information. He then wrote to Dr. Milton Eisenhower, president of Pennsylvania State College and to James Hagerty, President Eisenhower's press secretary. He arranged through the assistance of Major Maurice R. Fowler, public information officer of the Ryukyus Command, to be designated RYCOM representative to recover and return the missing items to Okinawa.

On May 7, with only 19 days remaining, Davis went down to Washington. He learned that his letters had been turned over to the State Department for action.

"I was told that the customs agents in Boston had recovered the treasures and were shipping them to the State Department. It was the happiest moment in my life."

But it was not to be so easy! Before the precious treasures could be turned over to Davis, every page of the 220-volume *Omoro*, a 26-volume genealogy of the Sho dynasty and the one-volume *Chusan Seifu-Chusan Seikan* had to be put on microfilm, and photographs had to be made of the other treasures. To make matters worse, the State Department official in charge was away on leave.

Finally, just eight days before May 26, the treasures were released, and Davis took off by plane from Washing-





**CHOSHO GOEKU**, (center) Speaker of the Ryukyuan Legislature and his wife examine national treasures returned to island. Sergeant William J. Davis (left) located treasures in U.S. after a year-long search.

ton. He arrived in Okinawa with the treasures the day before the scheduled ceremonies that marked Ryukyuan-American Friendship Day.

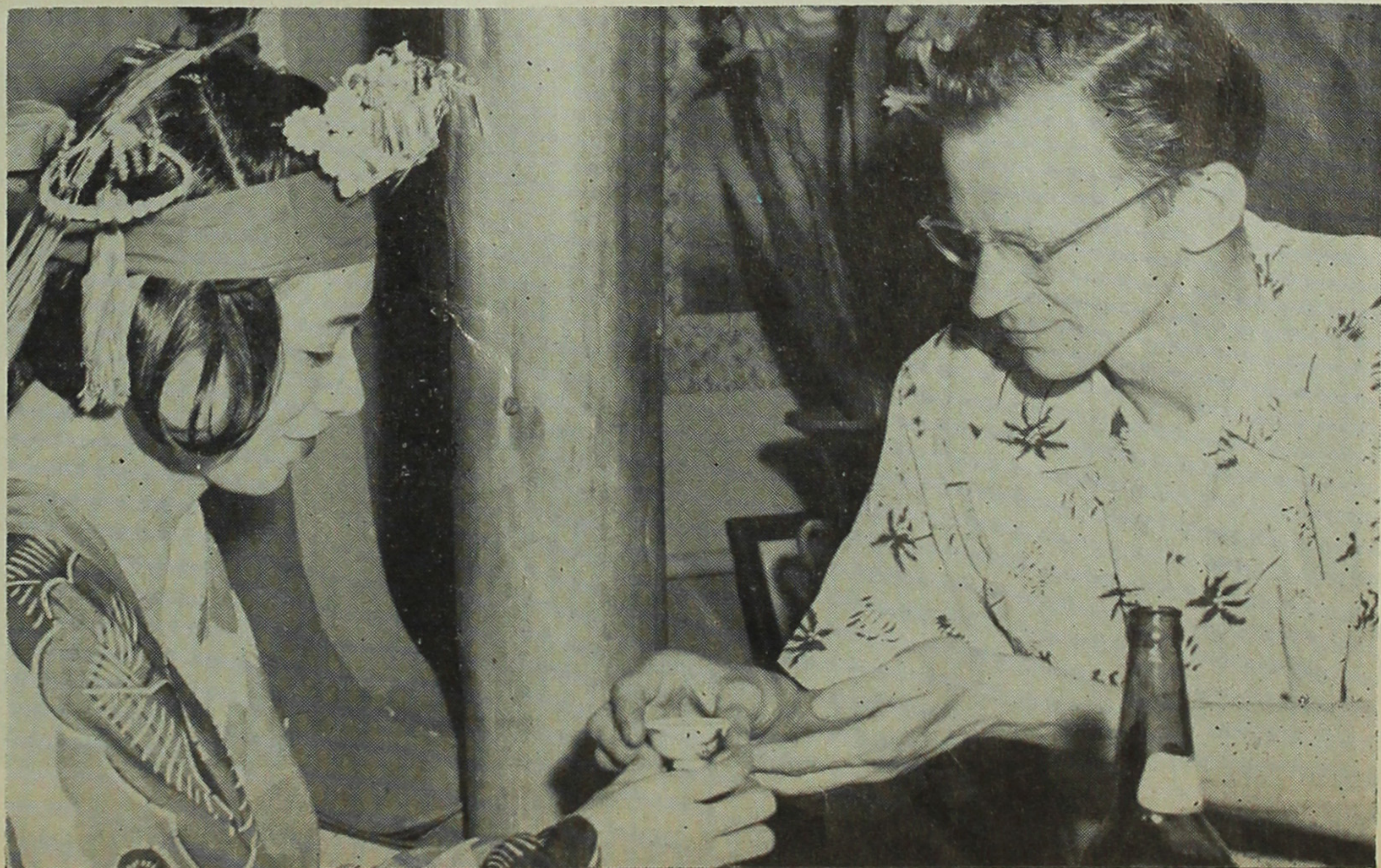
The official presentation ceremony was held on the Shuri Castle grounds. Chosho Goeku, a descendant of the royal family, accepted on behalf of the Okinawans. His eyes misted and his voice broke as he thanked Sergeant Davis.

As an indication of the joy with which the people received the return of their national treasures, Davis was feted every day during his three weeks there. High ranking Okinawan officials told him that his act had done more to strengthen Ryukyuan-American friendship than any top level venture in friendship tried by the United States.

Davis proved that our regular enlisted man can be one of our best ambassadors of good will. Even if he has to turn detective to be one.

米軍の沖縄進駐と同時に、琉球民族の万葉集といわれる「おもろ草紙」二十二巻をはじめ、かけがえのない首飾、金冠等の宝物が紛失したことは、同県出身者はじめ智識人の眉をひそめさせていたが、めでたく揃って返還の歓喜をあげた。物語の主人公はウキリアム・ダヴッド軍曹(ニョーヨーク出身)、國務省では要領を得ぬまゝ自力で探しはじめ、幸いに出身者吉里弘氏(パサデナ在)の異常な援助を得て、ついに七

年目の長愛記念日に飛便でとどけるにいたつたもの。同軍曹は、進駐中に一沖縄家族の養子となつて金髪二世とよばれたほどであつたが、宝物疎界の看守七名中の五名が戦死し宝物までが姿をけしたのに心を痛められて悲願をおこしたという。首里市当局では同軍曹の節義にいたく感泣し、歴史学会の名誉会員に推して酬いた。(前頁上)祖先の地にもどつた宝物の一部、(上)金冠を手にして感慨無量の王朝末裔朝章護得久氏夫妻、(下)感謝の盃をうけるダヴッド軍曹。



**HAPPY OKINAWANS** fête Davis for 3 weeks after return of treasures.



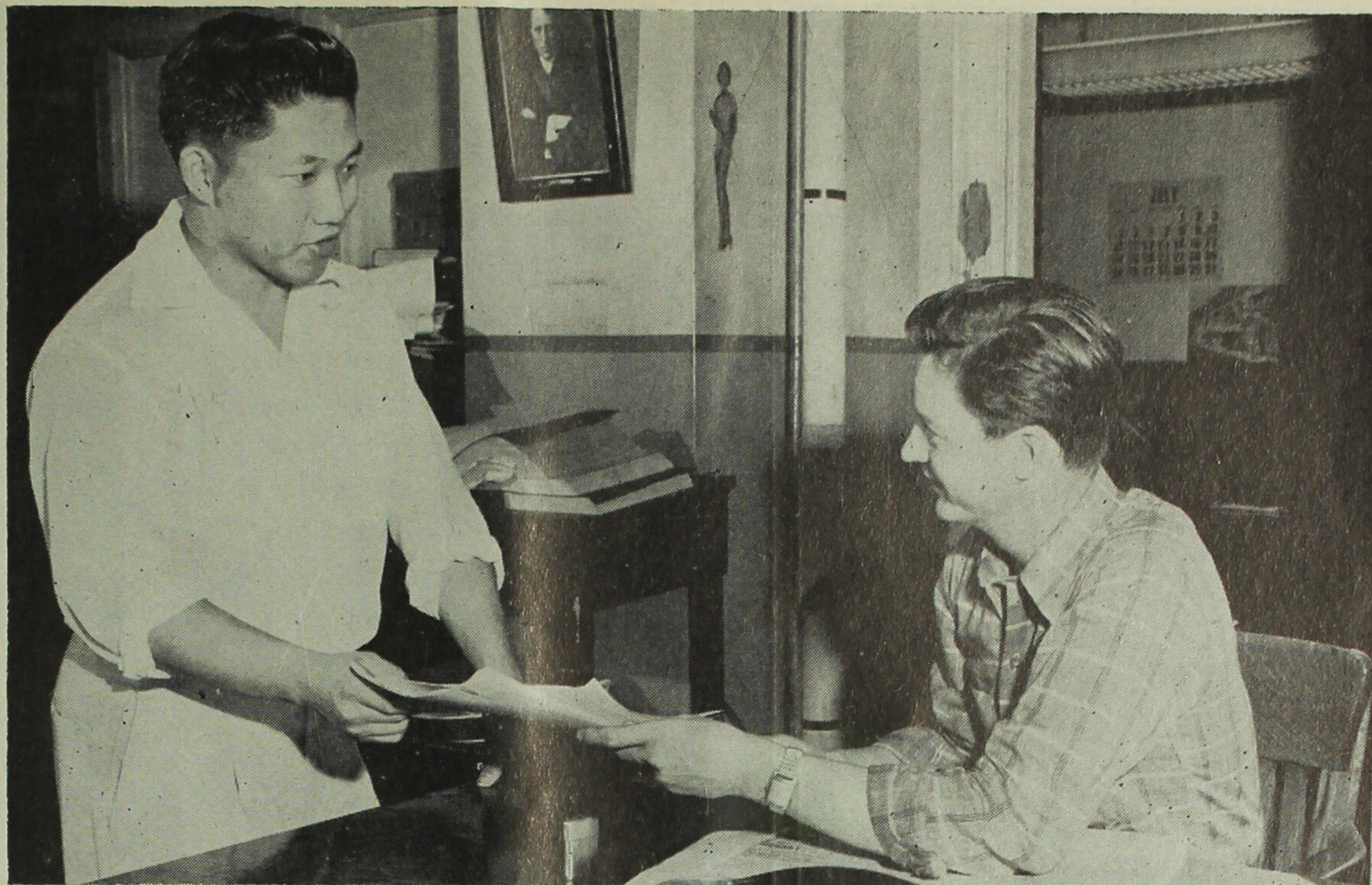


**CRUISING** around at night, Bob gets police calls on his radio, chases police to scene of crime, accident, etc.



# Flash! Scoop!

Photos by Harold Garb



**H**USKY 18-YEAR-OLD Bob Nakamura's photographic enterprise has led him through a gamut of slain kidnappers, bloody auto accidents, sensational Hollywood studio fires. Although he's scarcely out of high school (John Marshall, Los Angeles), his several scoops have been on the front page of the Los Angeles Examiner and carried nationally by the International News Service.

Bob is a free lance news photographer. His car is equipped to receive police calls. Nightly, he and young reporter friends cruise the city, chasing the police when a likely report comes through.

The other month, the words crackled out: "Code 5, Code 5" (that meant the police had staked out a danger area, blocking in the criminal). Bob and his companion sped to Los Angeles' Wilshire District. Minutes later, he had his picture: the sprawled figure of a dope-addled kidnapper, dying on the street, a police-bullet in his head, a spent gun at the heels. The photo hit the L. A. Examiner's front page.

In the daytime, Bob's a copy boy at the Los Angeles Examiner. He distributes the mail, picks up copy from the various desks, sees that everyone has enough carbon and paper (every news story has to have 6 carbon copies), checks with the Western Union when the editor queries for more information on a teletyped story, keeps pencils sharpened for all—in short, a fast mov-

ing handy man.

It's all part of developing a journalistic career that began in Maazanar when his grade-school essay "Camp Christmas" was printed in Collier's magazine. He's all set for college; he has a \$12,500 scholarship to take him through 4 years of Pepperdine College, a few miles from Los Angeles.

The scholarship is a first prize award of the Los Angeles Examiner, given to the high-school senior with the highest all-around score on 1) grades, 2) a story on "Why I like the Los Angeles Angels" (a local ball team), 3) an on-the-spot coverage of an actual ball game, 4) service in the Scholastic Sports Association (a group of school editors and reporters covering scholastic sports for the Examiner).

Bob's first BIG one was a million dollar fire, the burning of the Columbia Motion Picture Studio near Hollywood's Sunset Blvd. and Vine Street. It was late at night; he and friends happened to be passing when they saw the first shooting flames; he had his camera. No reporter or photographer had yet arrived. But Bob was just scared and timid enough (he was 15) that he had to be pushed from behind by his friends into the Studio lot. Once inside, he was all right, and he started to take the best pictures of the fire.

His mother, Sumiko Nakamura (she's from Contra Costa) worries of course

**COPY BOY** Bob Nakamura at Los Angeles Examiner gets call from editor Conrad Baker. At night Bob becomes free lance news photographer.

## 少年報道記者

わずか十八歳のハイスクール生徒の身で、一万二千ドルの全国最大のスカラシップをせしめ九月からペパダイン大学にすすむ日系青年がある—コンツラ・コスタ郡出身のバブ・中村君。

同君は、ハイスクール在学中に報道写真に興味をもち、その敏捷な感覚と行動で代表的な二作品をつくつたが、これがロスアンゼルス・エキザミナー紙に注目される因となつた。同紙は同君がスポーツ・アソシエーションのメンバーであつたところから、学歴・ストーリーの課題のほかに、大リーグ野球戦に派遣して報道写真を撮とらせた結果このスカラシップ授與を決した。

同スカラシップは、大学新聞科四年間の授業料、宿料、食料の全部を保証するものであるが、かたわら、新聞経営発行の全メカニズムに通曉せしめることを条件としている。同君母堂メリー・すみ子さんは、この幸運をよろこびながらも「椿事現場にでかけられると心配でなりません」と、さすがに親心の深さを語られているそうである。

(前頁) ボリス・ステーションからのニュースを受信する特別の車で、椿事現場にかけつけるバブ君。

(上) エキザミナー紙夕刊主筆、コンラッド・ペーカー氏に「ボーイ」の役をつとめるバブ君

(次頁上) エキザミナー紙に日当り一トンを配達されるメールの整理にもあたるバブ君、(次頁下) 出世作となつた二つの報道写真、上—一九五四年の話題となつたTVスター・トニー・カーティス君の遭難(同君重傷、夫人即死)の現場、下—ミリオン・ダラ火災といわれたコロムビア映画撮影所の現場。



# EVEN JOCKEYS suit easily at *Joseph's*

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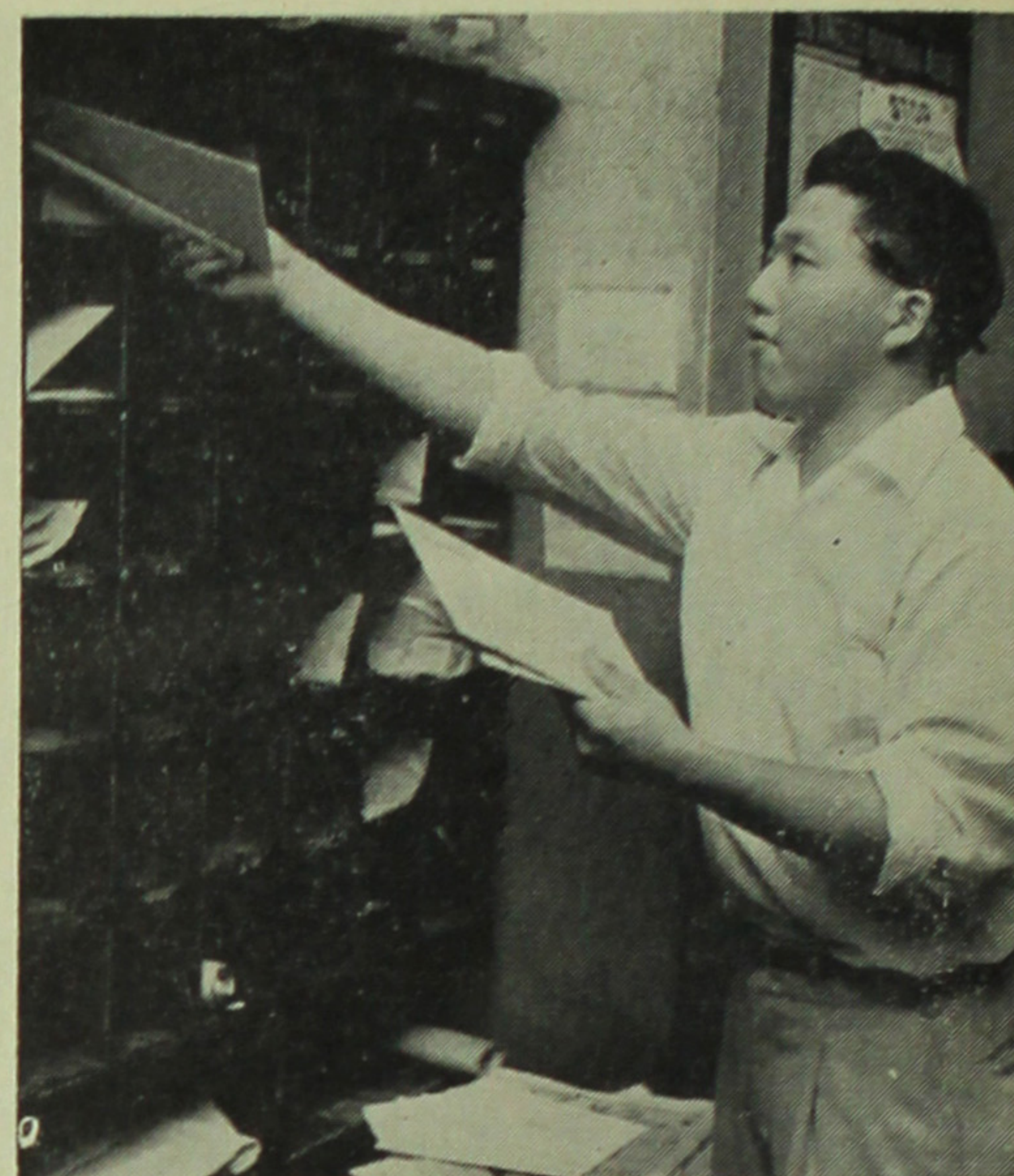
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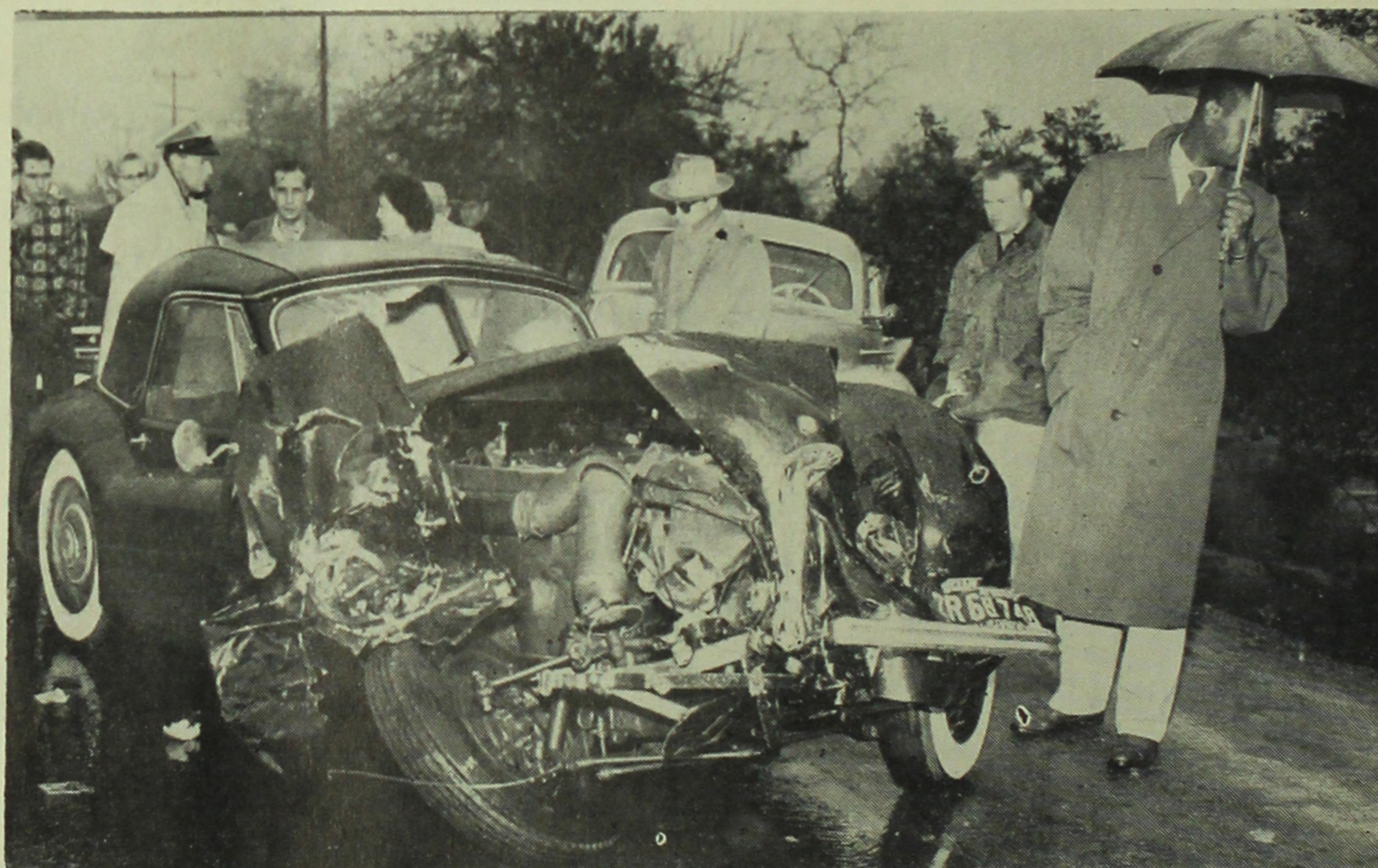
about Bob's late hours. He didn't get home until 4 A.M. on the morning of that fire. He tried reassuring her with a big note posted to his door: "I got *front page* Examiner—Columbia Fire." As for his driving, Bob says, "Mother, seeing what we see with smashed cars, we're always careful."

A level-headed young man, he's quickly acquiring that shade of brashness which marks a news photographer. He will continue as copy boy at the Examiner while he attends college. At the end of 4 years, his college degree will be rounded out by his knowledge of every hook, slot, and pencil sharpener in the editorial offices of the Los Angeles Examiner.

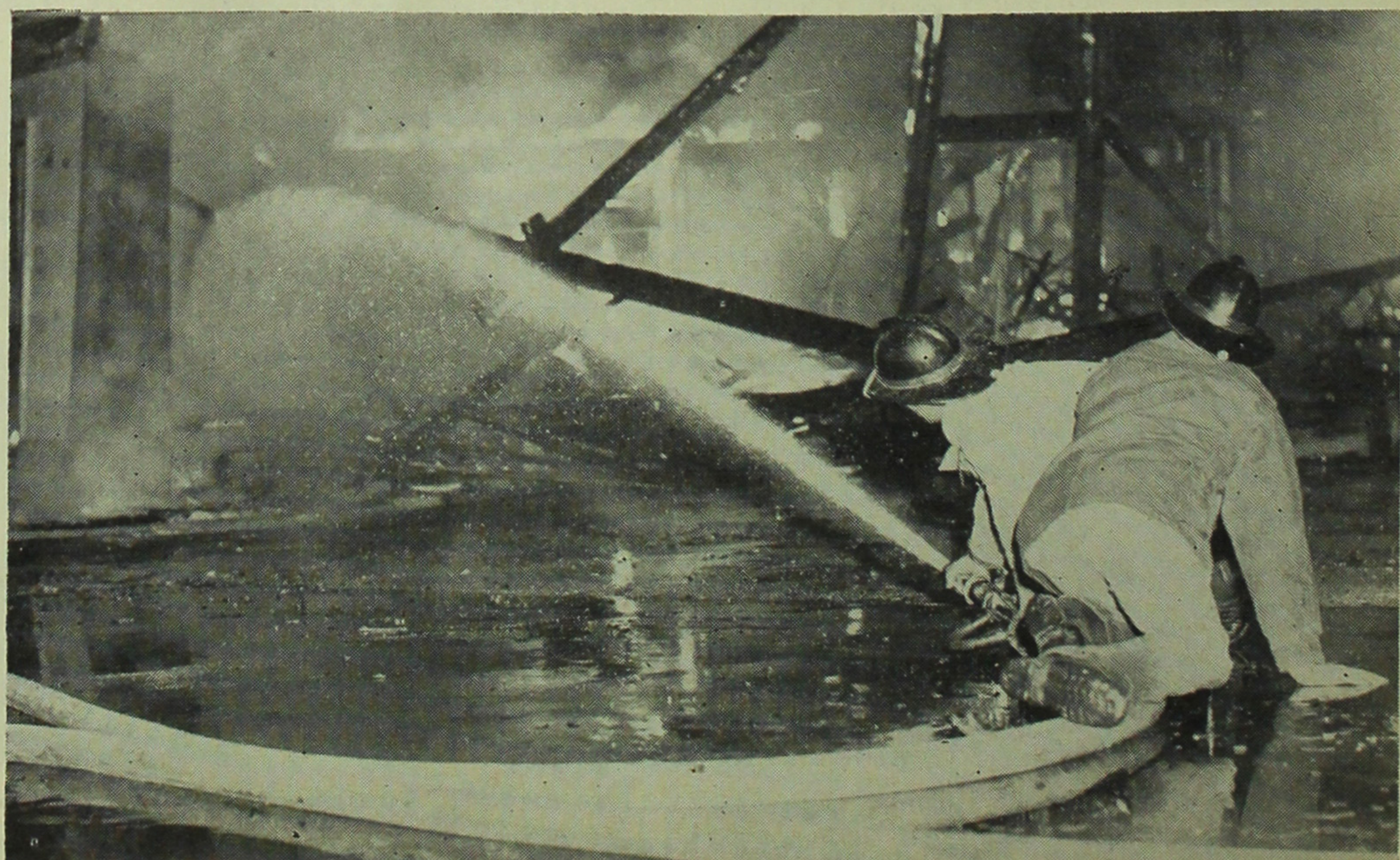


**BOB'S DAYTIME** duties include sorting mail. At night he photos movie studio fire (bottom) and disemboweled Jaguar of Hollywood couple.

*Photo, L.A. Examiner*



*Photo, L.A. Examiner*

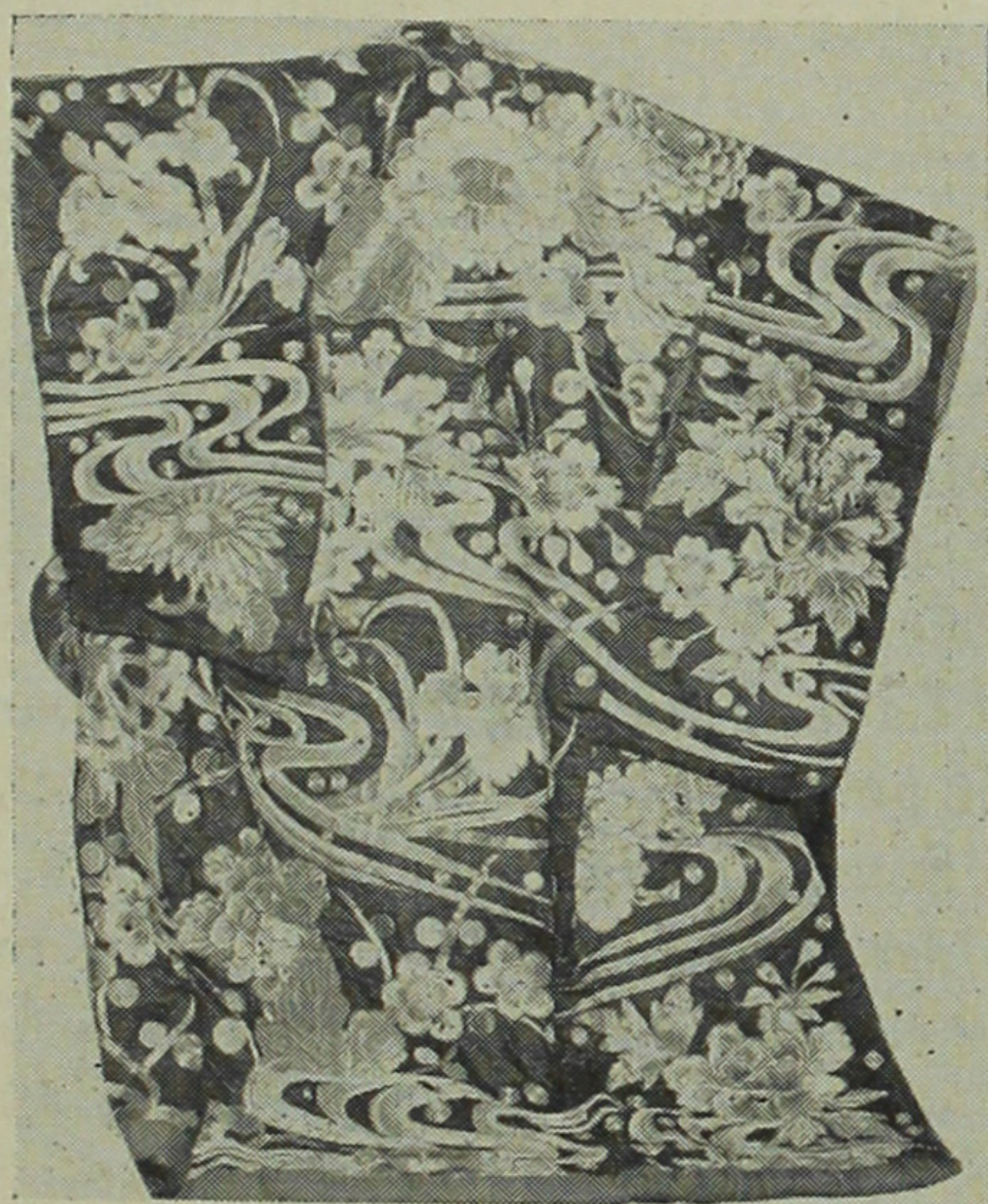






AUGUSTA BESAND, more familiar with hooks, eyes and snappers of ballet dresses, learned intricate art of basting together two dresses for Kabuki dance, helped relieve sewing burden of Sanzo Furukawa. *Photos by Jack Iwata*

# The Stitches of Kabuki



10 threads: 1 hour & 15 minutes

## 歌舞伎が つないだ 東西衣裳師

興行師ヒューロック氏に招聘された吾妻歌舞伎は、全米的な賞讃をほしいままにしたが、「娘道成寺」の早がわり衣裳にまつわる楽屋小話は知られていない。つぎつぎ脱ぎかえる時間は一秒づつにすぎないが、ひとつの衣裳についた紐が十筋、一筋をつくるだけでも一時間！五分かかる。衣裳師古川三蔵さんはこの研究に五年をついやしてきたが、会社専属の衣裳師アウグスタ・ベサンドさんは、これを二週間で習得、仲よく表と裏をつくりあい、文字どおりの表裏の協力を実現したという。

(上) 多忙をわかつ東西衣裳師、米衣裳師のまとえるは座主吾妻徳穂さんにおくられた茶羽織。

STEPPING OUT OF a purple dress to reveal another white one beneath was one of the stunning spectacles of the Azuma Kabuki Dances (June, SCENE)—a quick slip-off routine which took 1 minute to perform, 75 minutes to prepare.

Needleman Sanzo Furukawa of the Kabuki Theatre in Tokyo had to keep all dancing costumes in first rate order. The most time-taking task between shows was the basting of long threads for the *Dojoji* to hold together the top and bottom dresses. 10 different strings had to be inserted so that each would pull off smoothly, without hitch, to release 1 dress from the other. It's a delicate art that is not entrusted to anyone in Japan with less than 5 years of special experience.

In the early Kabuki dance engagements after matinees, he was missing dinner, since he had 2 sets of dresses to baste together—each requiring an hour and 15 minutes.

Seamstress Augusta Besand, impresario Sol Hurok's expert on ballet costumes, became interested in Furukawa's work, learned the basting art in just 2 weeks by watching him. She went with the show from New York to Chicago, Los Angeles and San Francisco, basting up the back side of the *Dojoji*, as Furukawa worked in front.

She frequently wore a *chabaori* (tea cloak) while sewing, a gift from Madame Tokuho Azuma. Her strongest impression about the Dancing troupe: "everyone worked together; no one pulled in separate directions."



**THE TEAM** of Sato, Sato, and Suzuki, expert rice-growers from Japan, is testing California Rice fields.



*Polaroid. Maus*

# Young Farmers Train in U. S.

By Masamori Kojima

**S**HUEMON SATO is a rice-frower. This 32-year-old farmer and his family seed, care, and harvest 20 acres of paddy in a village called Senya-mura, in Akita-ken, on the northwest side of Honshu.

Since April, he's been working on an 1100-acre California rice farm with two other rice-growers from Japan—Shinichi Suzuki (25, 4-H Club leader from Niigata) and Masanori Sato (26, from Kagawa).

The team of Sato, Sato and Suzuki is part of the Japanese Farm Youth Mission, 82 young industrious men from Japan who are living on various California farms, learning and exchanging information. The Governments of Japan and the State of California are supporting the project, with key farmers like the Atherton-Komure firm of Stockton.

The difference in acreage and greater degree of mechanization between the Atherton-Komure rice farm and those of

Sato, Sato, and Suzuki does not mean that knowledge of the small rice paddies cannot be applied to the vaster California units.

A blight hit California rice fields early this year which University of California agricultural experts did not precisely know how to handle. Sato, Sato, and Suzuki controlled the "leaf miner", (a browning of the rice leaves) by controlling the quantity of water, a well-known method in Japan.

The University of California was impressed.

"You have to know water quantity," declare Sato, Sato and Suzuki. "8 inches of water is about right. Guard against too much water or the rice stalks will be bent." Water also controls the weeding problem.

Under the California method, rice growing has low labor costs. That's what caused the Komure Brothers (Ray, 40; Ted, 38; Mits, 36; George, 34) and part-

ner Sandy Atherton to switch from their highly successful top grade strawberries. Berries and other hand crops like asparagus are costing too much to produce.

Rice costs the Komure-Atherton firm about \$70 per acre. Japan's comparable figures run about \$106; but Japan has a higher yield. Shuemon Sato produces 70 sacks of rice per acre on his paddy back home, each sack weighing 100 lbs. Californians get about 45 sacks.

(Incidentally, it takes 1000 stalks of rice to make 1 pound.)

Sato, Sato and Suzuki are learning to operate tractors and other mechanical equipment. With a few modifications, these can be used on small Japanese farms, they say.

Owner Ray Komure points out: "They don't have our land and they don't have our mechanization, but they know scientific farming. They're learning from us, —and we're learning from them!"

The Japanese farmers believe that

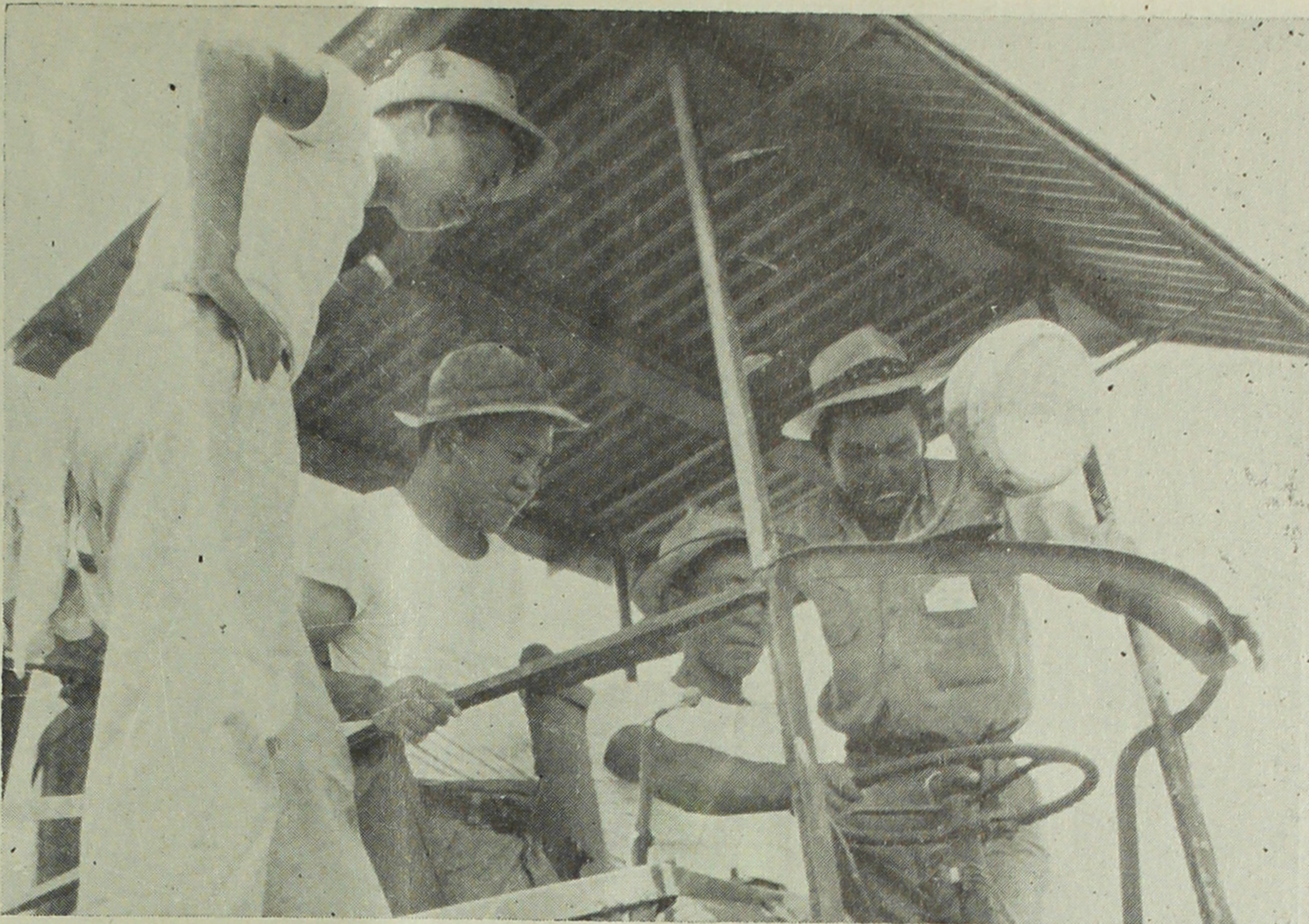


more electrification is needed in that country. Japan has possibilities in its many water falls.

Sato, Sato and Suzuki cook their own meals at noon time. "It didn't taste very good at first," everyone admits. After all, they were beginners; in Japan, the wife is expected to work in the fields and keep house and prepare meals as well. Whether they will share in more household work when they return home is a subject on which Sato, Sato and Suzuki refuse to commit themselves.

They noticed that the farmers in this country have more time for family life. Other notations: Workers on the Atherton-Komure farm live in Stockton, are taken to work in a comfortable 1953 Station Wagon. The Komure Brothers live in town too and "commute" to work—quite a different pattern from that of the Issei 25-30 years ago.

Sato, Sato, and Suzuki will return to Japan in November. They will be followed by others on the Japanese Farm Youth Mission. Since farmers like themselves are 70 percent of the Japanese nation (who share in only 20 percent of the business income), what the Farm Youth Mission accomplishes in California will go a long way in setting the course of the Japanese nation.



**MEMBERS OF Farm Youth Mission** get first-hand experience on mechanical equipment. These can be adapted to Japan.

*Polaroid, Maus*

### 日本からの農業研究生

ウォーレン加州知事（現大審院判事）が、日本から農業研究生百名を招聘したのは三年まえであつたが、日本農林省では九十二名を各縣から選抜、いまでは、各地の日系農園に身をよせて散在、まつ黒になつて労務している。いづれも、二十六才から卅五才までの既婚者である。

招聘のねらいは、科学化され機械化された加州農業の研究にあり、事実、多大の優秀成績をあげているが、一方、加州大学農科さえも不可

解とした加州米の虫害原因が、実は水加減にあることを指摘するなど、農業國日本人ならではの貢献もしている。むしろ、難関は、帰國後の實際化にあるとみられている。（前面上）加州米田に立つ農業研究生たち、左から＝秋田縣研究生佐藤君、新潟縣研究生鈴木君。（上）農科機械に運轉を学ぶ同研究生たち、（下）スタックトン、小牟田農園が全國一をほこるカンツリー・クラブ印苺園にて、左から＝日米タイム大橋記者、群馬縣研究生糟川君、石川縣研究生西尾君、同農園太田さん。



**HIGH COST** of "hand-crops" like strawberries is causing big farmers to switch to rice. Examining berries on Atherton-Komure farm are (left) Stockton newsman, K. Ohashi; S. Kasukawa (Gumma-ken); T. Nishio (Ishikawa-ken) and H. Ota.





**ALICE (TY) ATTWOOD** (left) and Yuko Takeda look at the scrapbook presented to Ty by Japan Air Lines. Ty, while on leave from United Air Lines, supervised instruction of JAL stewardesses. Yuko was a former pupil.



# The Art of Air Comfort



TY ATTWOOD goes souvenir hunting in shops along the Ginza. She is piloted by pretty airline students.

“TY” ALICE Attwood is a United Airlines Stewardess—5’ 5”, light-haired, 28 years old. For 8 months prior to the February inaugural Japan Air Lines flight over the Pacific, “Ty” was *sensei* (actual meaning: Previously Advanced Student) to 46 stewardesses in Tokyo.

She instructed them in the world-famous purpose of the American Stewardess: make your passenger comfortable. This requires a stewardess to be many things at once: hostess, nurse, librarian, companion, waitress, watchdog (on safety rules) and leader (in emergencies). She must be gracious and fearless; she must be articulate in several languages; she must know when to retire, when to become the focus of interest.

The domestic planes of the Japan Air Lines (they fly all over the country) were often the classroom. They took

“Ty” Attwood everywhere, and she had the prettiest, most knowledgeable guides in all the land—her own pupils. The job was “a great deal more interesting than difficult,” says “Ty”.

These 46 Japan Air Lines stewardesses (screened from 1546 applicants) did so well that they taught *sensei* a point. “Their willing eagerness to serve the passenger’s every need set a standard for me!” admits “Ty”. In fact, on her

return Stateside she is putting into practice what *she* has learned.

The name “Ty” derives out of “Tiny” (Childhood nickname). In Japan, for no meaningful reason, it became “Tiger.”

Alice “Ty” “Tiger” Attwood has done her job well — the proof is in the service of Japan Air Lines stewardesses. Through them she has made Japan closer to the United States by more than flight time alone.



STUDENTS instruct their teacher, Ty Attwood, in the art of using hashi.

## 日航 異状あり

日本娘も航空職業戦線にたつて各國に伍す時代となり、すでに日航ライン、東京＝サンフランシスコ（ハワイ経由）間をステュワーデスとして飛翔往復している。この応募者数五千名、日米両語に堪能、高卒以上を資格とし学位保持者もある中から四十六名が採用、招聘された米婦人から六ヶ月のコースをほどこされたもの。

（左）教師アリス・アトウッド嬢と新職業戦線に鹿島立つ荒木さと子嬢。（上）銀座ギフト店（下）テンプラ店に興ずる教師と卒業生たち。





a new children's story

## Plenty to Watch

**M**ITSU AND TARO Yashima open new scenes to the young of America and elsewhere in their color tale "Plenty to Watch" (Viking Press, 1954), recalling the many different things and people they used to observe as children on their way home from school. There were the barrelmaker who made sounds "tanko, tanko, tanko"; the dye man who was called Mr. Blue because his arms were blue even when he wasn't working; the straw mattress maker whose wide knife made sounds "zagut, zagut, zagut," and many others.

Wife Mitsu (an artist in her own right) has teamed up with husband Taro to make an enchanting sequel to the "Village Tree" (Viking Press, 1953) so well received by children and schools last year.

These books, with the punchy understanding art of Taro Yashima, are written through the naive eyes of childhood: the big, bewildering, strange world; every event new and startling, all the more wonderful because each is in the nature of a *personal* discovery.

Taro Yashima is residing in Los Angeles now, making arrangements for wife Mitsu and 6-year-old daughter Momo to come from New York. Son Mako is in U.S. Army.

### 紹介 道草いつぱい

八島太郎画伯の児童絵本「村の樹」は、昨秋児童出版界のヒットの一つであり、児童文庫組合の選定配本となつたが、今秋、姉妹篇「道草いつぱい」が同じ大型四色絵本として出版され、前篇をのしく好評を拍そうとしている。学童の目に映じた村人たちの生活姿態が馥郁と醗酵して、前篇とともに二世三世への絶好書である。

(上)「道草いつぱい」表紙(右)タンコタンコと音をたてるのでタンコさんと呼ばれる槽屋さん。(次頁)雪舟、華山は先歿画聖、生きている画聖は看板屋さん。



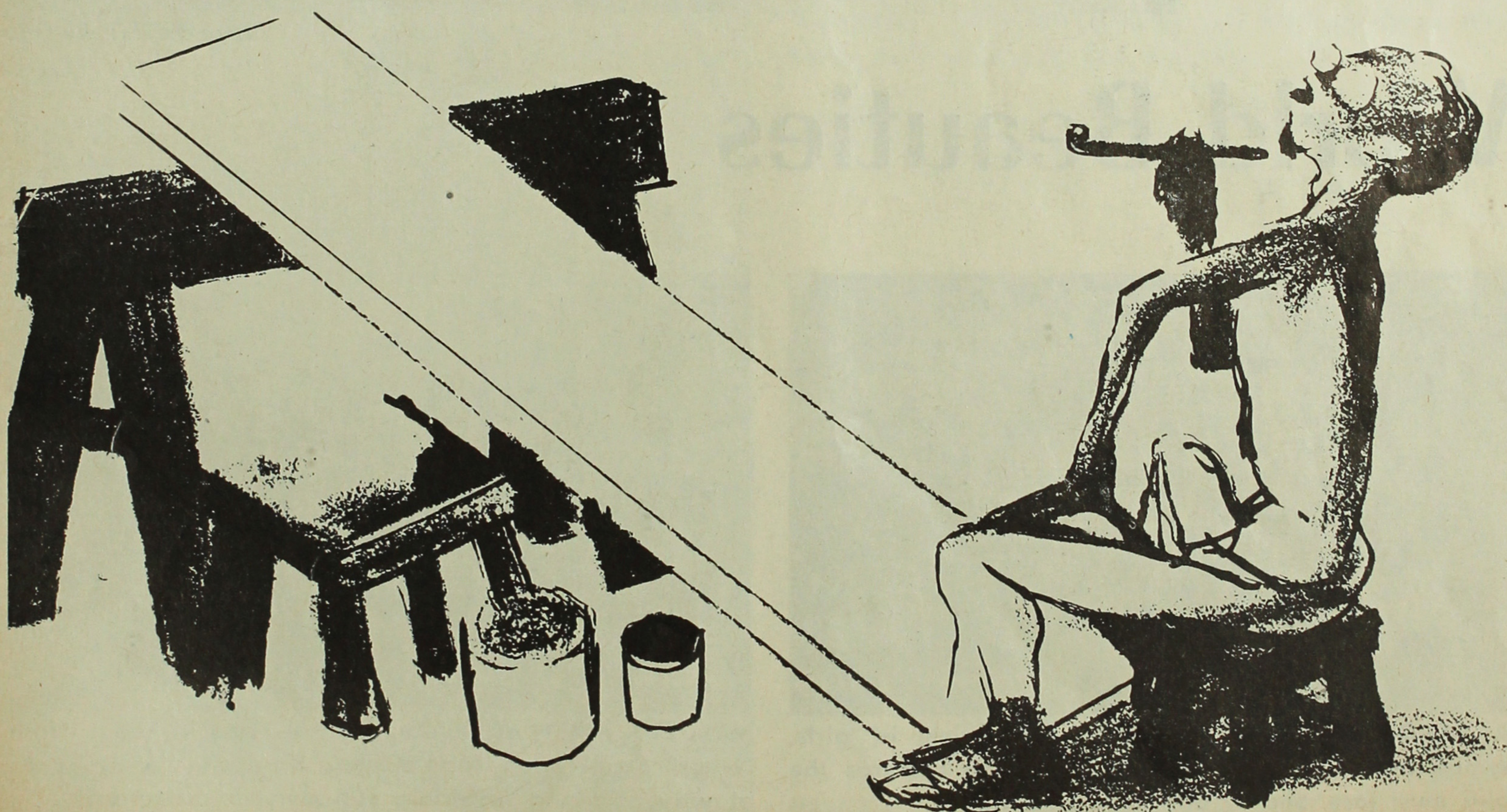
When he made the bands to fasten around the outside of the barrels the sliced bamboo strips crawled and jumped like snakes.

**WALKING HOME** from school was great adventure for the children. This is "Mr. Tanko", the village barrelmaker.





We all envied the sign painter because his pictures looked so real and he owned so many brushes.



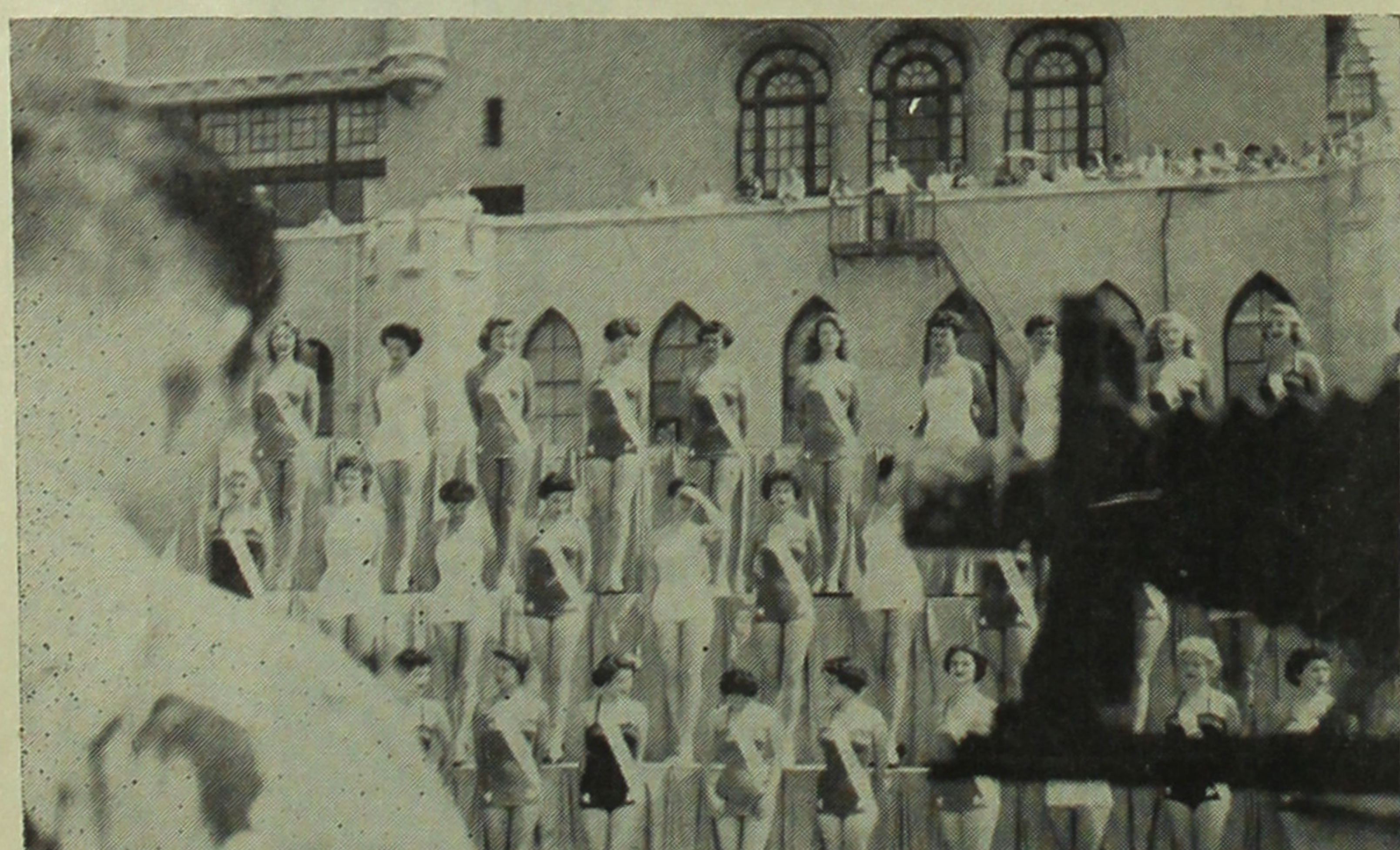


**MISS JAPAN** is Mieko Kondo from Nagoya. As she steps off plane, she is photoed by her cousin, Miss Yae Yokoi of San Francisco. Mieko hopes to be a teacher.

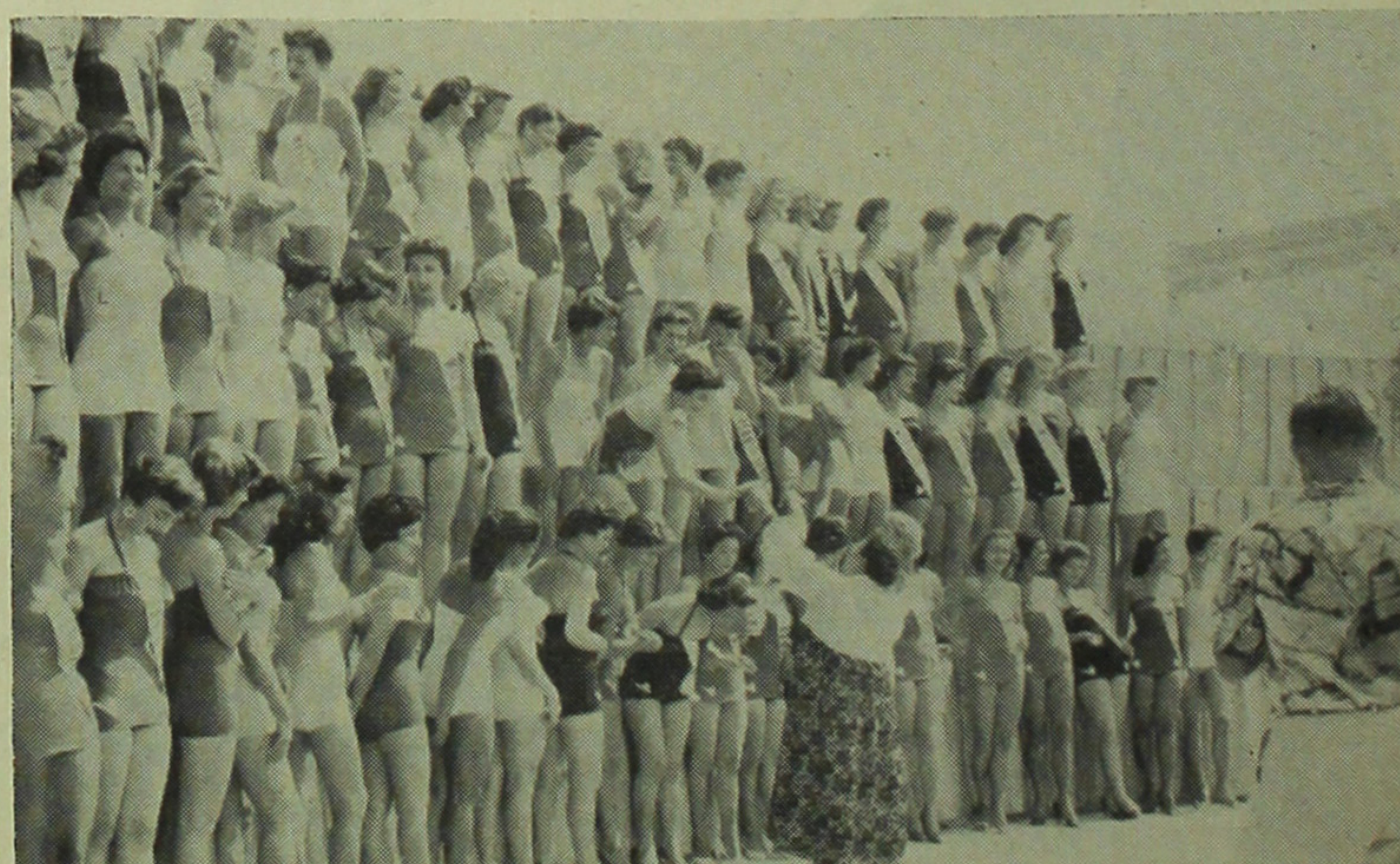


*Japan Air Lines photo*

## World Beauties



**A PANORAMIC** camera, photographing tiers of girls, symbolizes the endless barrage of prying cameras the girls must face. Shortly after photo, 4 fainted.



**MRS. EVA MARH** of Korean Central Press in Seoul (front center) chaperoned Miss Korea. Here she passes cups of water to long suffering, sun-scorched beauties.



**I**T'S ALL OVER FOR this year—the Miss Universe Contest of Long Beach where 32 choice beauties from most of the world sought the title, a \$4000 convertible, jewelry, sundry valuables, and a 13-week movie contract.

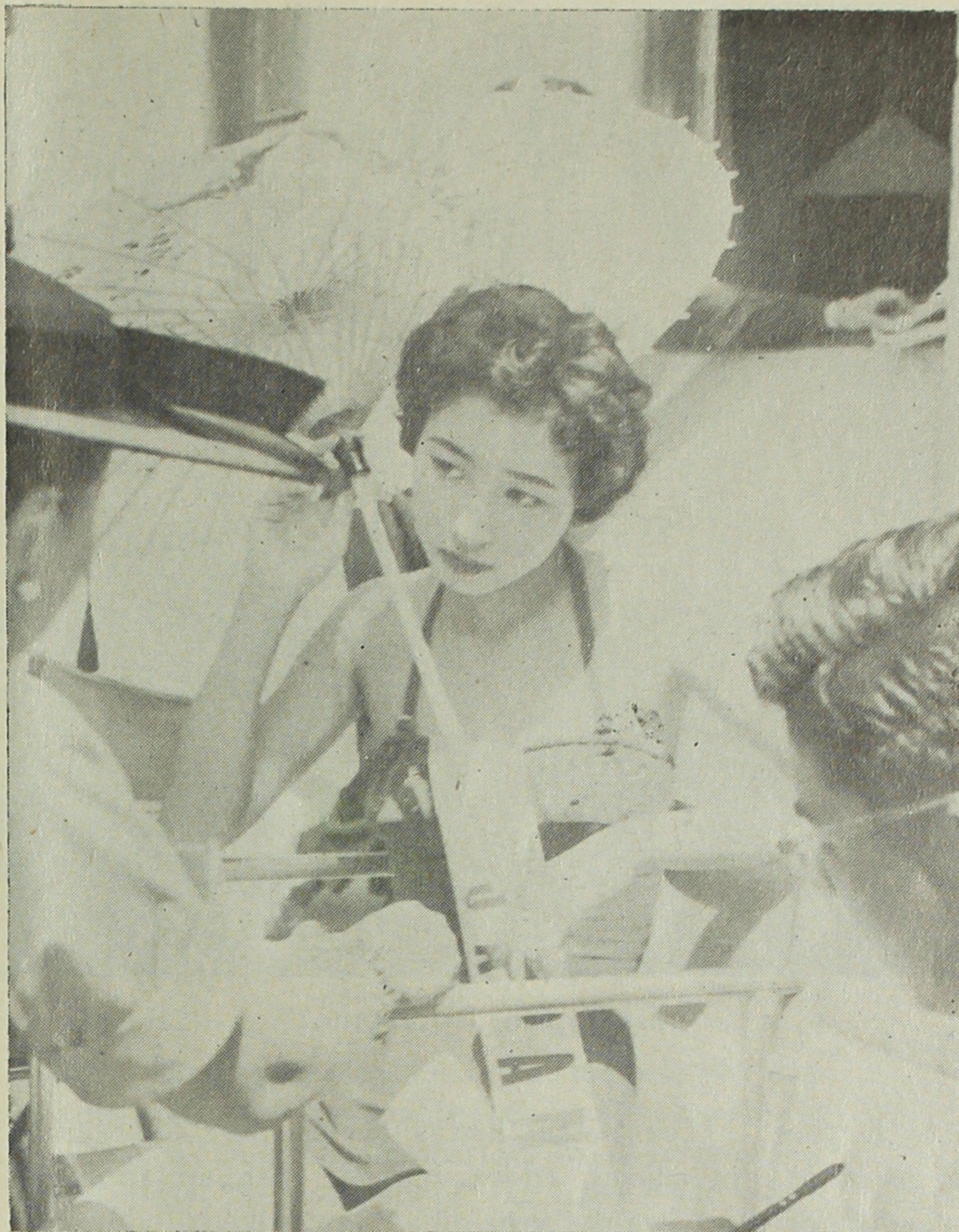
Some contestants are still wondering whether it was worth the “glory.” The going was rough: faintings, walkouts, squabbles, tears.

The July California Sun outdid itself, broiling all, moving one faulty newshead to read: Miss Universe/Candidates Parade/In Heat.

Miss Germany (4th place) said: “If I had to do it over again—Nein! Once is enough.” Miss Hong Kong (3rd Place) countered: “It’s been wonderful.”

The emotional pressure was wearing. Every contestant was rigidly chaperoned. All were under the most critical scrutiny. Every gesture was watched, ready to be photographed and recorded by hordes of newsmen. Remark most constantly heard: “Her country could have done better than that!” It all told on the girls. Standard equipment was the ammonia ampule, taped to the neck of the dress, ready to be crushed at the first signs of dizziness.

Three fainted the first day during a blistering session of 2 hours on the beach where the photographers kept shouting



**18 YEAR OLD** Mieko Kondo's quizzical look as she is interviewed typified most girls' reaction to first days of contest. All felt the great strain. Long Beach ladies (on right) were eager hostesses, lining up social engagements and selecting chaperones for the girls. Eva Marh of Seoul (center) shows Miss Maryland, Barbara Eschenburg, the “komoshin”, comfortable rubber sandal from Korea. Miss Korea (left) is delicate Kae Sun Hae.

*Photo by Aiko Sakimoto*

## ユニバースに ならなかった ミス・日本

今年度のミス・ユニバース当選をめざして、日本からは、二千名候補者中からえらばれた近藤ミエ子さんがやつてきた。愛知県出身、五呎一、十八才、趣味ピンポン、あだち女学園在学、学校教師志望の生徒さんで、キュート！・ダンディ！の言葉を沐びせられつづけたが、はじめてのステーキ料理は半分も召しあがれなかった。

七月上旬、ロング・ビーチは異例の酷暑に、世界美人を拜みたい彌次いきれも加わり、四人の美人が相ついで卒倒するさわぎ。カメラマン相手は、アムモニヤ小容器を水着の胸にひそませて、氣つけ薬を嗅ぎ嗅ぎポーズする仕末だった。

第一位当選はミス・アメリカのサウス・キャロライナ嬢、第二位は、緑瞳のブラジル嬢、第三位は香港嬢、肉感的ではないが清楚な氣品にのぞみをかけられた日本嬢は、あつさり当選もれとなつた。二位に落ちたブラジル嬢のように、「二度と来ません、すぐ結婚します」とは言わなかったが、さて帰日後のほんとの感想はどんなものだったやら。

(前頁上) サンフランシスコ空港着のミス・日本、姪の横井ヤエ子さんと十七年ぶりの対面(前頁下) ロング・ビーチの暑熱にうだる世界美人連、(上) ホーム・シックの憂いをみせるミス・日本、(中) もみくちやになる美人連、(下) 左＝ミス・朝鮮と右＝十六才の未成年がばれたミス・メリーランド、(次頁) 映画俳優トニー・カーティス君の友愛接吻にこたえるミス・日本の三種のポーズ。







"Miss Japan, I presume?"

for "1 more." 1 contestant had a crying jag; she wanted to go home. An official, addressing her with an approach intended for recalcitrant 4 year olds, baby-talked: "you want to stay with me, don't you." The drenching response, like a 4 year old: "Waaaaah, no, I want to go home."

All temptation with such beauty and youth was capped with rigid rules enforced by chaperones and police. This nettled 19 year old Mona Stornes of Norway to tell Long Beach audiences: "We want you all to visit Norway. We will be glad to take care of you, but we can't guarantee chaperones for all of you."

Personal identities were for the most part lost. Names became "Iowa", "Miss France", etc.

18-year-old Miss Japan, Mieko Kondo, from Nagoya had a burden of precedent: last year's Miss Japan, Kinuko Ito was a 3rd Place winner. Miss Kondo's early elimination led to copious tears, all the more free flowing because she felt she had let her country down. The nationalistic weight of responsibility was felt by others too. Miss Israel wept: "It's awful, we are so proud in our country."

Miss Brazil, a stunner with green eyes, missed out on the Miss Universe title by 2 careless extra inches around the waist. She pouted: "I will not come back again, but will marry now."

Although the contest's strain left little margin for some girls to be in generous moods, most came away, benefitted by the experience. 20-year-old, ex-Wac Violet Fuchs (Miss Pleasure Beach, Conn.) had been in Japan 1950-1952. Fond of pickled octopus, a climber of Mt. Fuji, and a wearer of *zori* around the house, she had an engaging session of reminiscences with Mieko.



"My name is Curtis, Tony Curtis."



"So nice to meet you."

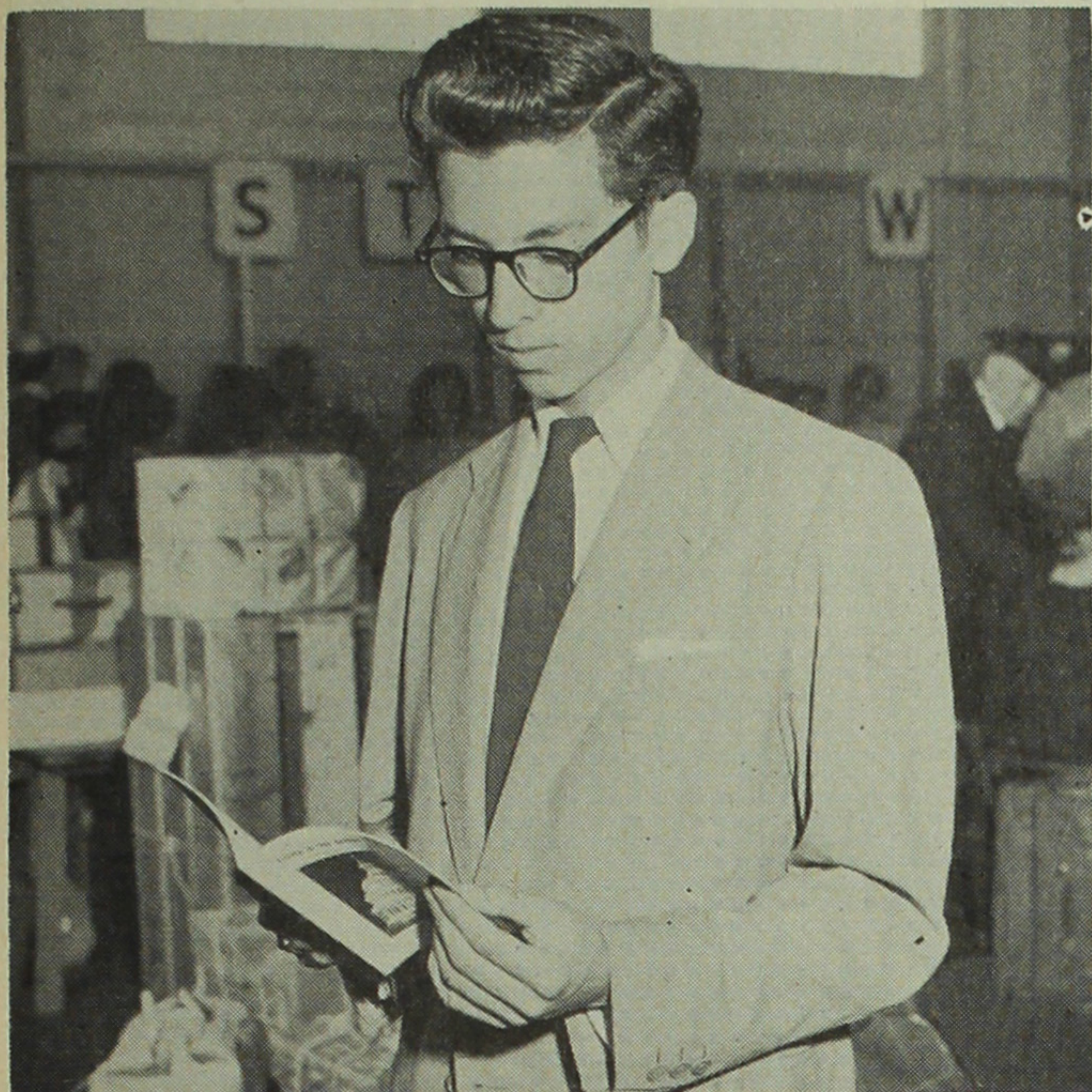
*Shin Nichi Bei photos by Bob Kishita*

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# People . . .



**R**OBERT Kamikoshikimachi is a young student recently arrived in this country from St. Joseph's College in Yokohama with a background as interesting as his name. He was born in Lisbon, Portugal, where his father worked for the Japanese Embassy. He speaks English, Rumanian (mother's Rumanian), Portuguese, Japanese. He will stay with Uncle, Naosuke Kamigoshi, 611 E. 5th St. in Los Angeles.

(Below)

In this case, the man handing over the trophy was as honored as the recipient. Hollywood Park Turf Club parking lot attendants are choosy as to who presents the coveted "Dick O'Shaughnessey" trophy; they selected Jockey George Taniguchi. He presented it to George Wallace, voted the "most popular." O'Shaughnessey is at right.

## 新 顔 往 來

☆ホリウッド競馬場、自動車置場の使用人たちは今年がはじめてのパーキング・ロット・トロフキーを、二世最初のジャツキー谷口君におくつた。

☆ロバート・カミコシキマチ君は、日本人を父ルーマニア人を母とする横浜そだちの青年、外国生れのためのポーロ・テクニク・ハイスクールに入学した。



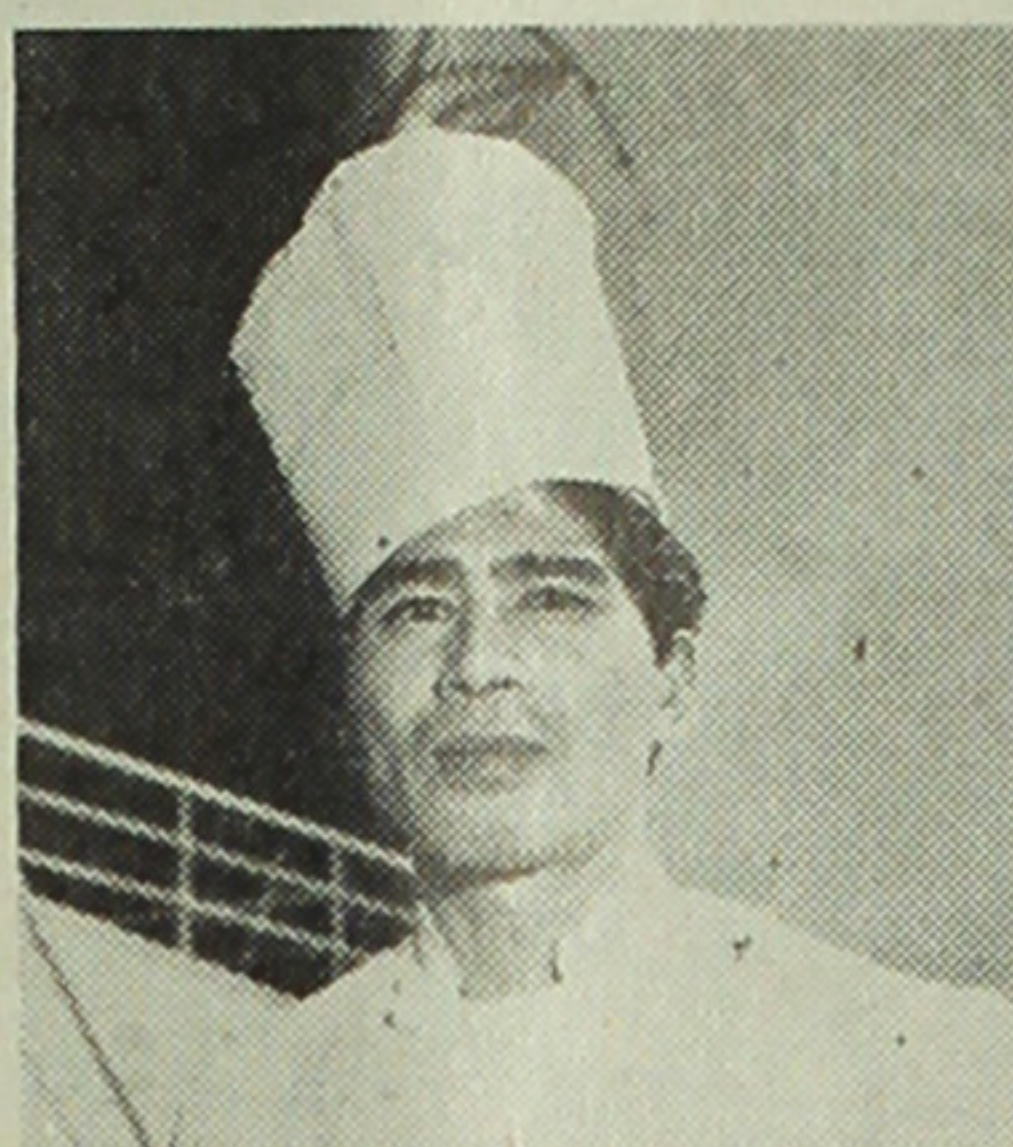
# Japanese Service ON

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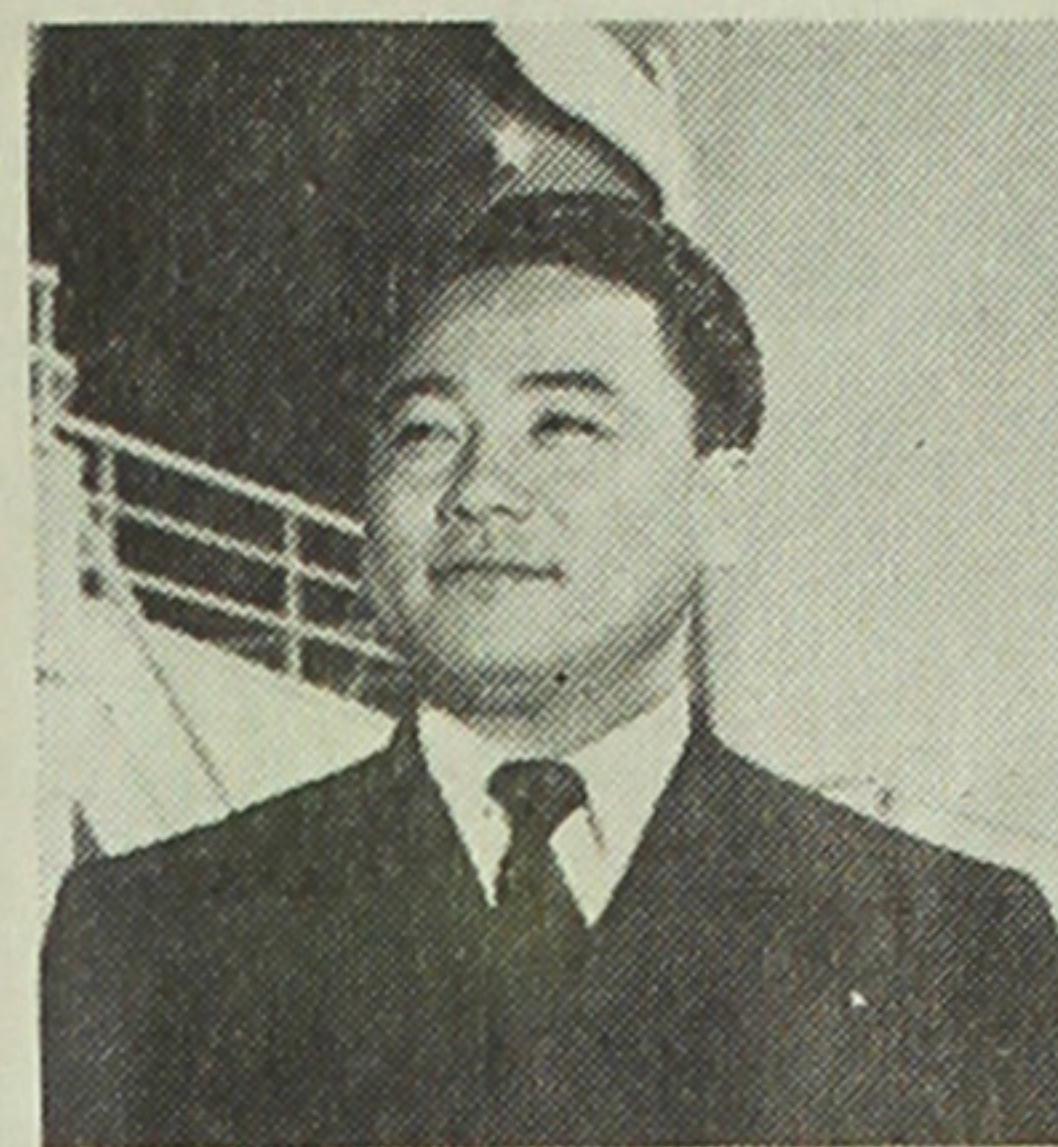
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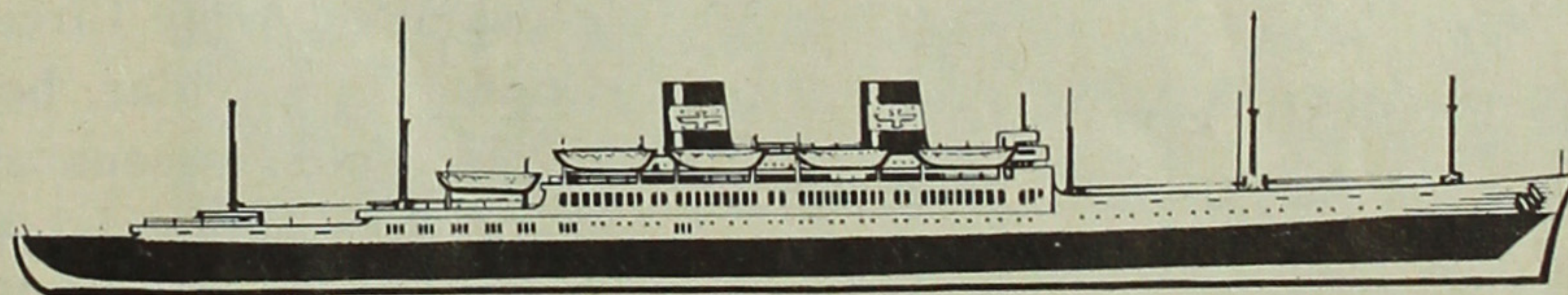
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**BEFORE CIVIL AND RELIGIOUS** wedding rites, couples must follow directives of Circular #40, visit Chaplain and C. O., fill out many forms, and be investigated thoroughly to insure success of marriage and sincerity of partners.

*Photo by Cpl. Brian Burns*

# Are War Brides Happy?

*Women under 18 and men under 20 who wed have two strikes against them... what's wrong with early marriages? Well, a lot of things, most of them having to do with mental and emotional maturity.*

*Too, at 16 or 18 tastes are barely formed. An 18-year-old seldom chooses the same sort of mate he would pick at 22. —“Best Age for Marrying”, CHANGING TIMES, June, 1954 (From a survey of 2800 U.S. marriages)*

The popularity of Japanese women with American servicemen apparently is no passing fad—since 1500 have married them this year, it was announced by the Japanese Foreign Minister. There were nearly 3000 such marriages last year.

—Associated Press, July 5, 1954

IT IS PROBABLY more true that the "problem" assailing Japanese occupation marriages comes from not knowing how to score up a marital situation: maturity of mind, maturity of temperament, in-laws, income, planning ahead.

The matter of "race" is in many instances exaggerated. "Language" has its place, but, like "race", it has been ele-

vated to a rank that outstrips the true facts.

The more than 10,000 Japanese Occupation marriages are holding together (or falling apart) by pretty much the same set of factors working for (or against) the millions of men and women in America, repeating the ancient vows for better or worse.

To keep marital decisions at a sober level, the U.S. Army requires that a soldier obtain military permission to marry. How he gets that permission is grouped in Army Circular Number 40. Under the Circular, he and his fiancée review their reasons and beliefs with the Division Chaplain; later with the Commanding Officer. If the decision is unchanged, the couple have a mountain of paper work to fill out. The soldier must sign a statement that he can support his wife and that he will arrange to get her into the United States.

Her background is looked into also.

軍人花嫁

去年度の軍人花嫁総数三千名、今年度も千五百名をかぞえているが、そのいづれも、回章四十号といわれる特殊ゴールをふまねばならない

まづ、結婚以前に軍司令官に申し立てから一定の書式に記入せねばならぬが、両親の評可が絶対必要。結婚手続には、教会以前に米領事館に出頭せねばならず、その後が日本政府である。花嫁の過去行状を保証するに日本保護者二人、未來をひきうけるに米人保護者も必要である。

(左) 第一騎兵隊付属宣教師と結婚問題を相談するジョンソン上等兵と杉山みね子さん。

(次頁上) いよいよ渡米ときまつた花嫁たちは米夫人たちの志願による第一班から、家事、料理、接客にわたる六週コースをうける(次頁下)ギリヤンド夫人からケーキバターのまぜかたを習わるゲルティン・たみえさん。



## Wives of occupation soldiers help ready brides for U. S. home life.



**"FIRST TEAMER"** Mrs. C. J. Koc (left) demonstrates bedmaking to Mrs. Yoshiko Findly and Mrs. Mitsu Schultz (right), members of the brides' school in Hokkaido.

Before they're married, they have an armful of documents. Service couples must be married first by a member of the American Consulate, with three documents in hand: Document of Military Permission, Evidence of United States Citizenship, Affidavit of Non-Impediment to Marriage (that is, the laws of the soldier's home state do not disallow him from marrying someone of another race.) They then receive the Notification of Marriage from the Consul.

For recognition from the Japanese Government, the couple troop over to its representatives, present the Notification, and in turn get from the Japanese Government a Certificate of Acceptance. But they're not through yet. They go *back* to the American consulate, with the Japanese Acceptance Certificate, to be presented with a U.S. Certificate of Witness to Marriage.

The marriage license is *all* of these documents.

A religious ceremony may follow.

After marriage, what? The bride goes to a school, anywhere from 6 weeks to 90 days to learn about: U.S. household equipment, clothing, personal makeup, baby care, shopping, entertaining guests.

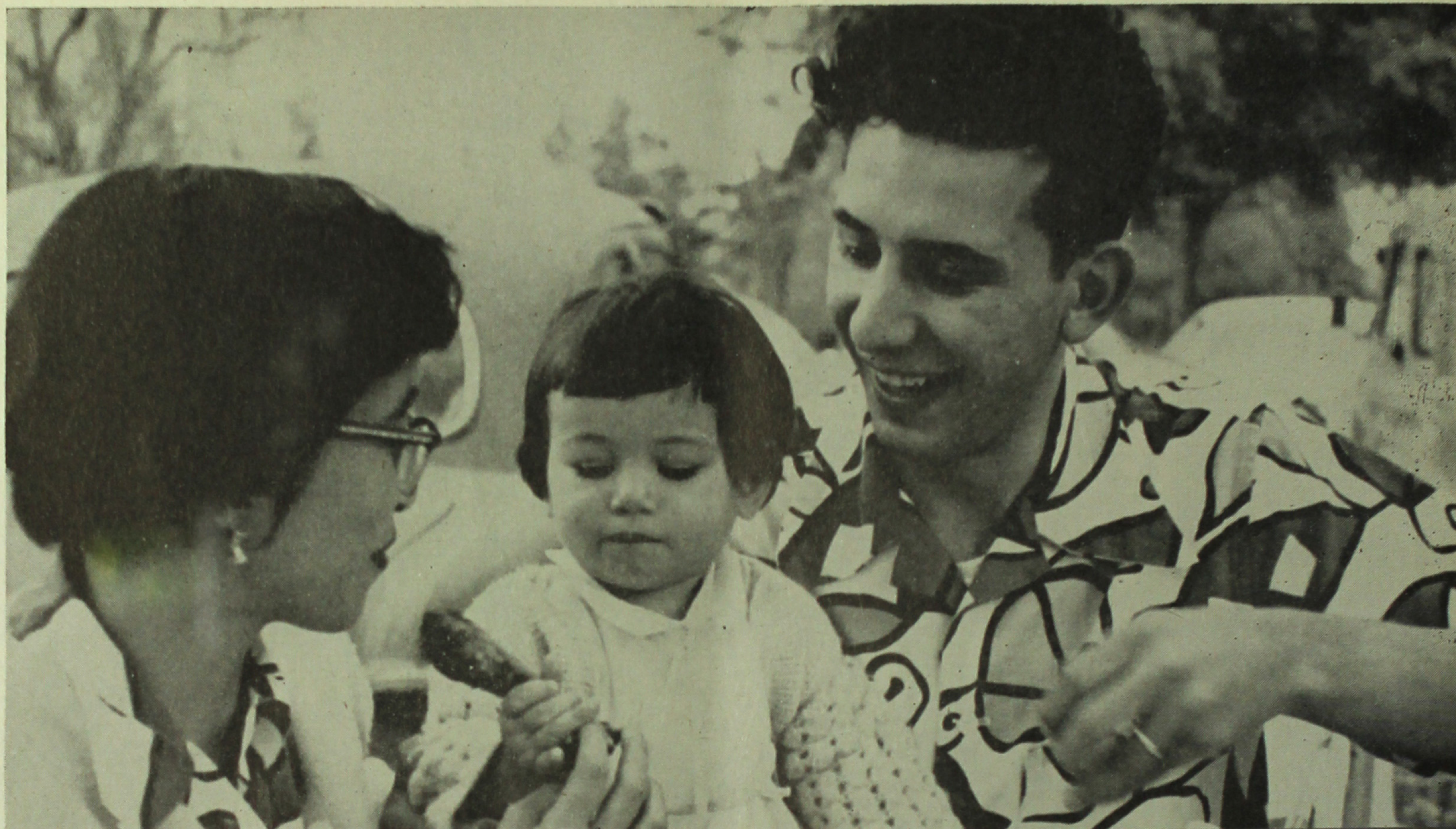
Her teachers are the American wives of the occupation. They call themselves "First Teamers."

The method: repetition, imitation, and practical application.



**AMERICAN KITCHEN UTENSILS** and cooking methods help brides learn to cook pancakes and other new dishes.





**MRS. CHIZUKO** and Joseph Favatella of Los Angeles met in a Navy Ship store in Sasebo, Japan. Daughter Mary is 13 months old, typical of a fast-growing generation which will reflect how well the world is advancing.

*Photo by Jack Iwata*

## War Brides—Chapter II

*Polaroid, Maus*



**LINDA BARRETT** is 20 months old. Parents are Les and Kazuko Barrett. Son Bill is on next page.

A STANDARD GLOOMY response to Japanese occupation marriages is “but what about the children?”

Many are ready for school, the first of life’s enlarging experiences. They will be with *groups*, and they will be shaped by participating, withdrawing, or rejection.

But the fact is they are playing well. They get along. Their normal healthy emotional and mental growth *are* as good as the next child.

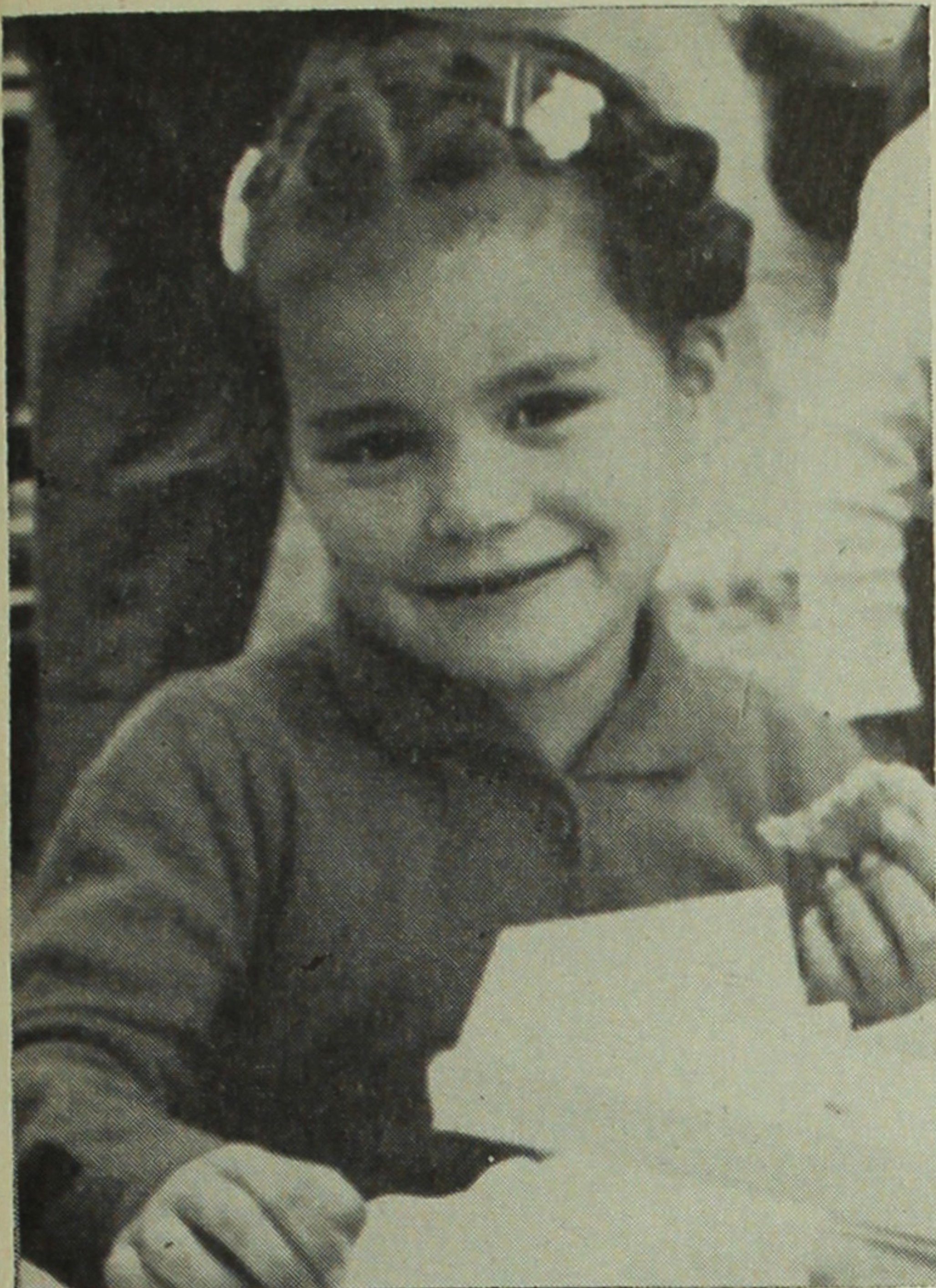
They like hotdogs and hamburgers. And they like *sushi*, *sashimi*, and *tofu*.

They are adored by their parents.

“Stop worrying about them; they don’t need it,” say the parents to all who care.

軍人花嫁団樂集、(上) フアヴァテラ夫妻、愛嬢メリー13ヶ月さん、(下) バレット、かず子さんと愛嬢リンダ20ヶ月さん、(次頁上左) ルース・ジョブリンさん、(次頁右) ドナルド・ローズン君、後方左が両親のローズン夫妻、(次頁中) ウィリアム・バレット9ヶ月君、(次頁下) ルキス・バラタ夫妻と愛息ルキス・ジュニア。





**LITTLE RUTH** Joplin likes her rice ball (sushi). She does well in school.

*Photo by Iwata*



**DONALD** Rosin. Father Irving (left), and Mother Kimi are in background.

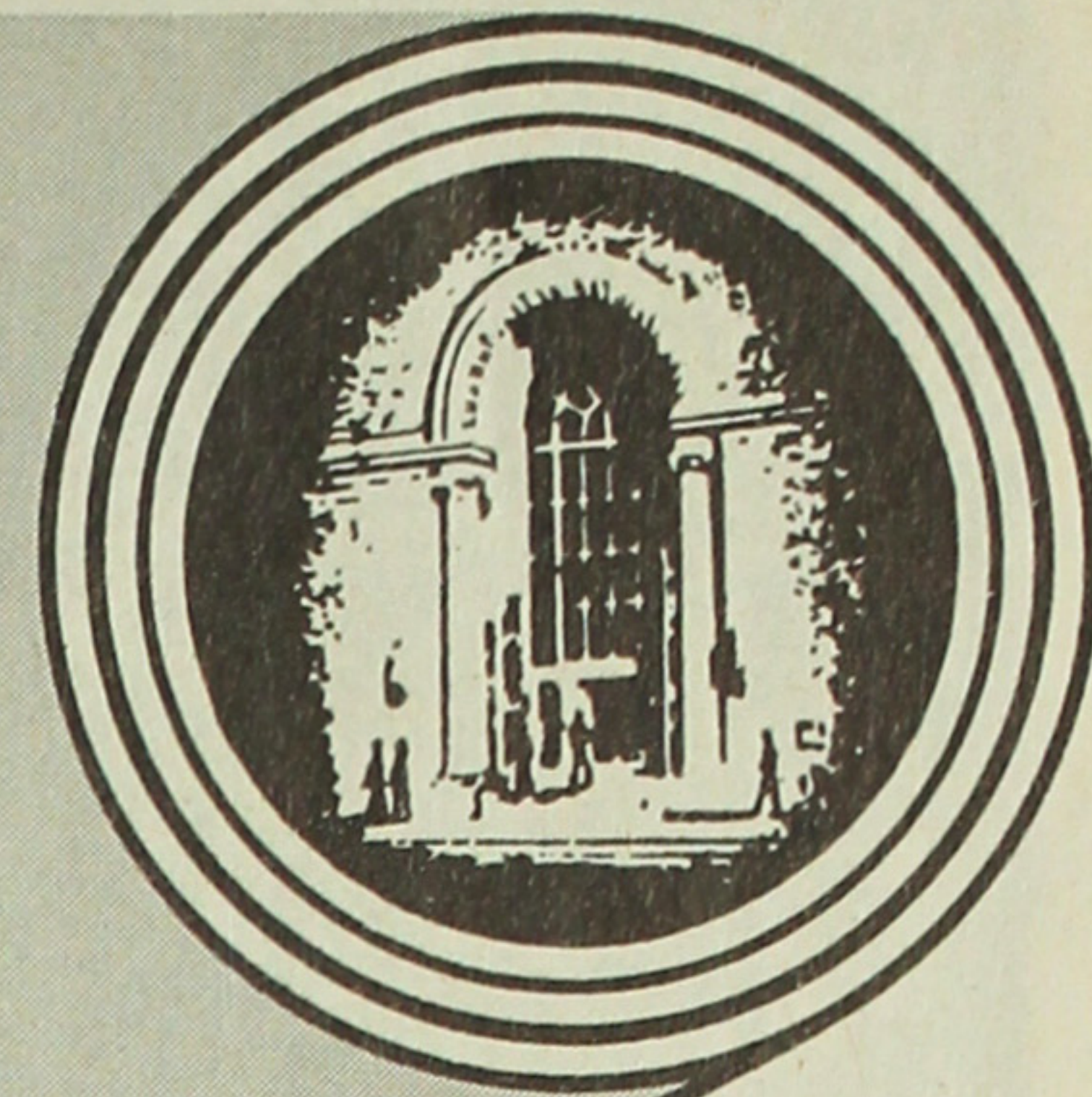
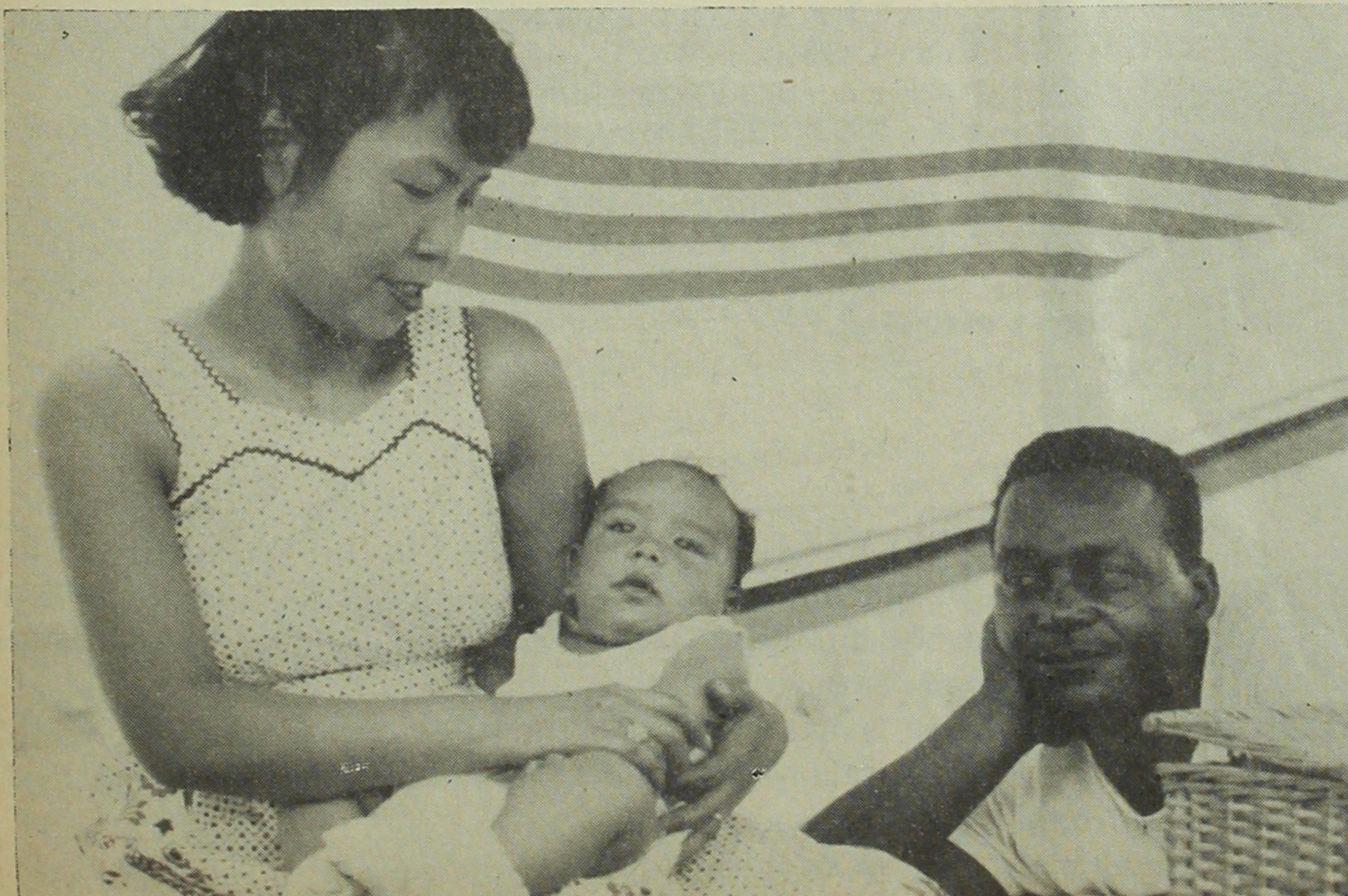
*Polaroid, Maus*



**BILL BARRETT**, 9 months. *Photo by Iwata*

**MRS. SUZUKO** and Louis Balara with Louis Jr.

*Polaroid, Maus*



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**KATUSA** (Korean Augmentation to U.S. Army) integrates one Korean soldier in each American outfit. Here Lee Yung Sam gets help from Sgt. Donald Norwalk who as platoon sergeant instructs Sam on proper firing position.

# KATUSA: Korean Augmentation to U. S. Army



**LEE YUNG SAM** gets Stateside pointers on television from Captain Murray Nadell and Private Robert Frederici.

## K A T U S A

KATUSAは、KOREAN AUGMENTATION TO U.S.Aの略称。南鮮軍の若干名を米軍に加え、語学、技術、起居、食事にわたる一切の軍隊訓練生活をさせるをいう。歩兵一等兵、リー・ヤング・サム君は南鮮農家十人家族の一人、当年二十八才、軀がちいさいのでスコシ・サムと綽名されているが、すこぶる成績良好とある。

(前頁上) 米軍兵士に正式な銃のもちかたをおそわるリー君、(前頁下) ラジオ、TVの公式ニュースの読みかたをおそわるリー君、(上) 五時四十五分起床はつらがないが、アメリカ式の米には気のすぐれないリー君。

**T**WENTY-EIGHT-YEAR-OLD Pfc. Lee Yung Sam, a Republic of Korea soldier, is a KATUSA—part of a proud and useful band, the Korean Augmentation to the United States Army.

He is quartered with an American squad, wearing the same clothing, using the same equipment, fed the same food, given the same duties.

He is an integral part of the squad.





**AFTER A RUGGED** afternoon, Sam enjoys a hearty meal with Pfc. Robert Hofmeister. Sam finally got used to the American way of preparing rice.

Result: better understanding between Koreans and U.S. soldiers.

Sam (called "Sukoshi Sam" by friends) is a rifleman. Army routine gets him up at 5:45 A.M., not unusual for an ex-farmer like Private Sam. He goes through the same routine as others in the squad. He's trying very hard. "Sam is always doing something," says Company first sergeant Fred Marks of Uniontown, Pa. "He won't take a break—relieve him of one tool and he'll grab another. Our hardest job is stop him from working to exhaustion."

Nightly, he attends classes in English. To practice, he will pick up the letters of his companions and try to pronounce the words. His earliest barracks vocabulary thus came to include such words as "dearest," "I miss you," "will you wait for me."

The Korean Government sends monthly "comfort packages" containing candy, cigarettes, etc. He likes to play checkers, cards and Korean "kick-ball," a sort of soccer. He is still astonished by American movies.

The abilities of KATUSA Lee Yung Sam are calculated to shore up the defense of democracies in the Far East. He and squad mates are encouraging examples.

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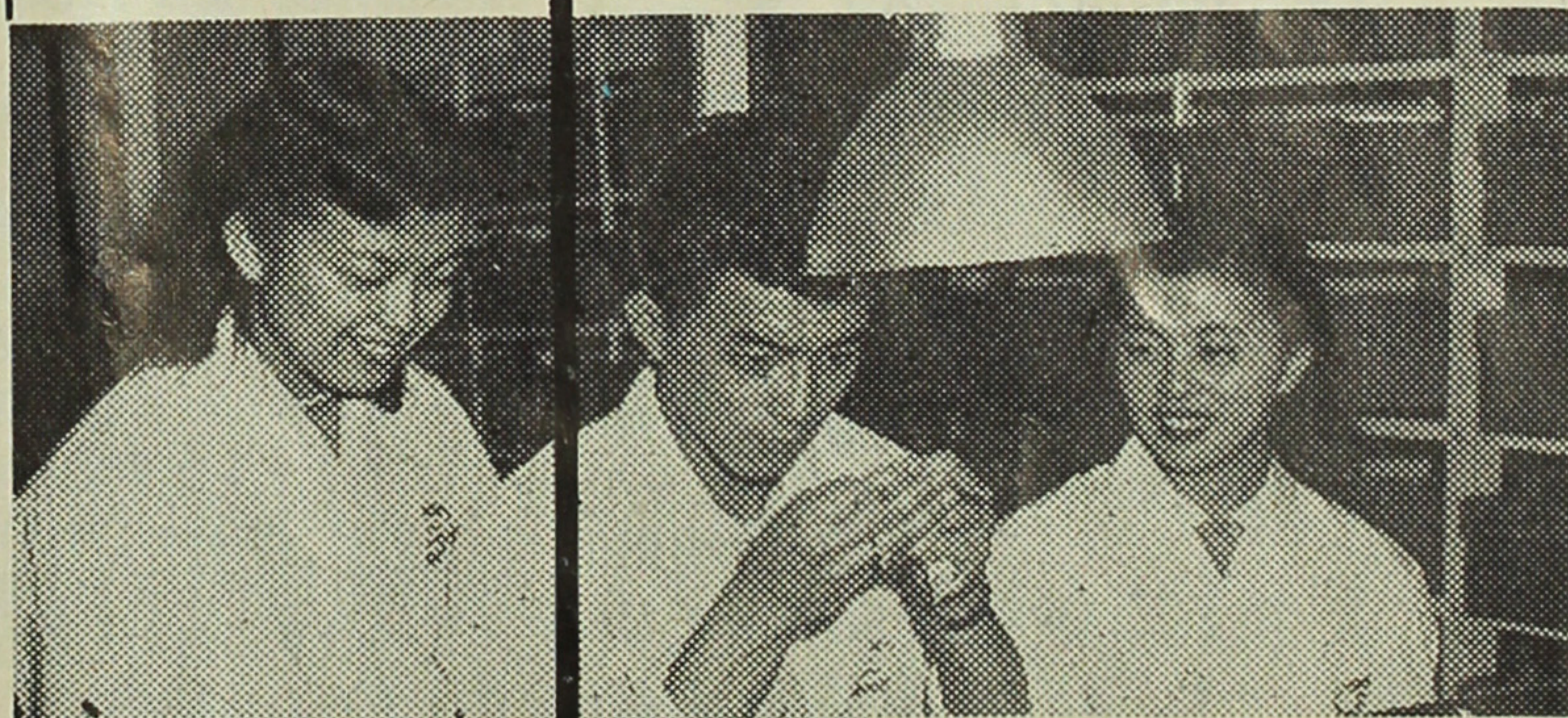
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CRISP AND DELECTABLE barbecued Sculpin is garnished with orange curls in a lovely table setting by Mary Serisawa.

# “Barbecued Sculpin”

料理のメモ

By Mary Serisawa

## MENU

Poem Soup

Hot Steamed Rice

\*Barbecued Sculpin

\*Stuffed Squid

\*String Beans with Sesame Sauce

Green Tea



REDDISH-PINK with dark brown spots, spiny Sculpin is a very beautiful and sweet-tasting fish.



WE'RE BACK to the Japanese way . . . or the *poetic* way! And, it is fun to eat with chopsticks, don't you agree?

Sculpin in Japanese is called "Okoze". It is popular in Japan, but not here, unfortunately. (I think this may be because we seem to eat and judge with our "eyes" most of the time.) Actually Sculpin is a very beautiful and sweet-tasting fish. It is a reddish pink color with dark brown spots here and there. Now you know why nature protected him with numerous spines.

### BARBECUED SCULPIN

Select one fresh large Sculpin. (It must be large, for small ones are not tasty cooked this way). Have your butcher remove spines, scale and clean. Have him cut the fish in half lengthwise, right through the head. (The head is the most delicious part! Be sure to broil this "prized" part 'til dry, crisp and charcoal-like.)

Sprinkle one teaspoon salt on both sides of fish. Lay skin side down on well greased rack over hot coals or under broiler. When it starts to broil, pour two tablespoons melted butter for each side of fish and a small crushed garlic. When it starts to brown, baste often with this unusual sauce which is enough for one fish.

Mix together—

2 cakes (*Fu Nyu*) aged Chinese bean cake  
3 tablespoons soy sauce  
2 tablespoons sugar  
1 tablespoon wine, whiskey, sherry, brandy or sake.

Broil until nicely browned and glazed. Sprinkle 1/2 teaspoon sand-colored sesame seeds. Turn on other side and repeat.

### 焼おこぜ

☆おこぜ(めばる)の骨、ウロコをとり、頭をのこしたま、腹部にナイフをいれて割り、よく洗う。

☆塩、1 テーブルスプーンを両面にふりかけ皮膚を上むけてひろげ、炭火の上かオーブンのブローラーの真下において焼く。

☆つぶしニンニク1個分をいれたバター汁、2 テーブルスプーンを、皮膚が茶色になりはじめるときに何ぺんもかける。

☆腐乳、2片、醤油3 テーブルスプーン、砂糖、2 テーブルスプーン、ワイン、ウイスキーブランデー、シエリー、または和酒、1 テーブルスプーンを、褐色にこげてカリカリになるまふりかければ出来上り。

Arrange skin side up on platter. Garnish with curled orange slices and pretty leaves. Be sure that there are enough orange slices for each guest, because a few drops of orange juice is heavenly on this fish.

P.S. Don't tell me husbands can't cook! I must confess that this is really my husband's creation. It is just exquisite for whole small squids, black bass and sea bass, too.

I hope you'll like this recipe for squids even though you may be "squeamish" about them. The same "eye" rule applies to them.

### STUFFED SQUIDS

(*Natsu's*)

1 pound fresh small squids. Remove innards from fish, including the eyes and inky parts. Remove also the shell which is inside the fish and "looks like a lovely leaf made of Pliofilm" as Helen Evans Brown so beautifully expressed it in the squid recipe in her "West Coast Cook Book."

Wash gently. Leave curly part or tentacles on if possible. Dry each squid very thoroughly between paper towels until all moisture is removed. Make a rich-tasting stuffing of—

1/2 cup finely chopped onions  
1 clove crushed garlic  
1/2 cup finely chopped carrots  
1/4 cup melted butter  
1/2 teaspoon sugar  
3/4 cup bread crumbs  
some salt, paprika, pepper

Fry onions and garlic in butter until nicely browned. Add chopped carrots, season, and cook gently five minutes. Stuff each squid lightly. Use toothpick to close open ends. Fry in deep, quite hot fat until nicely browned. Drain on paper. Cut in half or bite-sized slices,

egg-shaped or in circles. Arrange attractively on dish. Garnish with lemon wedges and radish flowers. Serve with soy sauce, of course.

P.S. Squids prepared in this way when left over make the most exciting appetizers. All you do is chill *thoroughly* in refrigerator. Cut in thin circles and arrange on bed of green in petal-like fashion. Stick a colored toothpick in each. Sprinkle cayenne (if you like it hot) or paprika (if you like color), a few drops of lemon juice, lime or kumquat juice.

P.P.S. I never tell anyone what they're enjoying!

### STRING BEANS WITH SESAME SAUCE

Wash and cut 1 lb. fresh string beans in French cut slices (diagonal slices). Cook in boiling salted water until just done, or a bright green color. Drain and chill.

Make a sweet sauce of 3 teaspoons sugar, 2 tablespoons soy sauce, 1/4 teaspoon ajinomoto and 2 tablespoons sesame seeds. Roast sesame seeds in a little covered skillet under a medium flame until seeds start popping. You will know when they're just right by the wonderful aroma. Never roast too long, for they'll get too dark and taste bitter. In that case, start over again with new seeds.

The Japanese cook always uses a *suri-bachi* instead of a mixing bowl. It is especially good for grating food because the bottom of the bowl has crosshatched grooves. She usually uses a long stick made of lightweight lemon wood that looks like a mallet. Hold top part with both hands and grate with circular motion.

Have a delicious time until next month. Your October recipe will be—  
*Red Snapper and Porgys*

### さや豆のごまあえ

☆さや豆1 パウンドを、フランス式に斜めにきり、きれいな緑色になるまで塩水で煮て、水気をきつたのち、レフイジレーターにおさめる

☆ソース=砂糖、3 テーブルスプーン、醤油2 テーブルスプーン、味の素、4分の1 テーブルスプーン、ごま、2 テーブルスプーン、(ごまは、フタつきのフライパンにて、はじけるまでトロ火で煎る)

### 詰いか

☆小さいか、1 パウンドの臓ブツをとりさり、よく洗い、紙にはさんで水気をきる。

☆スタッフ=きざみ玉ねぎ、2分の1 碗、つぶしニンニク、1片、細きざみ人参、2分の1 碗、バター汁、4分の1 碗、砂糖、2分の1 テーブルスプーン、ほかに塩、胡椒適度。(バター汁に玉ねぎ、ニンニクをしたして褐色になるまで揚げる、それに細きざみ人参その他を加えて、トロ火で五分間ほど煮る)

☆スタッフを詰めたイカを沸騰する深い油パンにて、褐色になるまで揚げ、紙において油をきり、食べよい大きさにきる。レモン切れか大根花などをそえ、醤油を用う。



**ONCE THE** center of activity for 3,000 Chinese, the little cove is now home of Quan family.



# Quan Family: Shrimpers



**GRACE QUAN** (l) and her sister-in-law smile over bamboo shrimp basket.

**By Dilys Jones**

*Photographs by Bob Bryant*

Tucked away on the bay slopes of Marin County in Northern California is a peaceful little shrimping cove, home of the Quan family, last of a big Chinese colony.

It had its birth back in the '80s when the Chinese were prime sport for the rowdiest elements in San Francisco. Hoodlums hacked off pigtailed as a matter of course—unless they went in for the more complex game of tying the pig-

tails of dozens of Chinese together and dragging the stumbling, bewildered victims through the streets.

Some 3,000 of the persecuted fled to settle in the isolated cove which now bears their name.

They developed an existence which made them cheerfully independent; they caught shrimp, dried them, and shipped them to China.



*Through the courtesy of WESTWAYS,  
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**GRACE, MATRIARCH** of the clan, has no desire to leave China Camp.

## 中国人 後日 嘯 轉住所

北加マリソン町、サンフランシスコ湾をのぞむ平和な入江に、エビ捕獲を業とする中国系ワン一族がある。

もともとは一八八〇年代、無頼徒の迫害にたえかねた中国人三千が、この地にのがれたのが発端である。入江は、全湾に二つしかないといわれるエビ棲床（一哩平方）をもち、週五トンの捕獲量は二十年にわたって生活を安定させ、色彩ゆたかなジャンク船競漕の行事まで生むにいたったが、バス禁漁の州法にふれるにおよんで、ふたたび四散の憂目をみた。

ワン一家は、さゝやかなコーヒー店をひらいて居残ったが奇妙独特な三角網を苦心発明し、バス漁をさせたエビ捕獲に成功し、その末裔によつて今日までつゞけられている。どうしてバスがかゝらないのかと問えば「なんのことはない、かゝらないよ」とのことである。

サンフランシスコ市まで四十五哩、週千トンの捕獲は著名なフィッシュマンズ・ワーフ軒の食通連をよろこばせているが、ワン一族はそろつて都会嫌い。「エビを食べますか」との問いには「食傷してるよ、ビーフステーキが好物だよ」との答えである。

（上）歴史的挿話をひめた地点にのこるワン家屋（左）中国製笨籠にほゝゑむ初代ワン翁の子息未亡人グレースさんと義妹アリスさん。（上）ブルーザーをぬぐのが嫌いなグレースさん。

（右）大エビはサンフランシスコ市むけ発荷、小エビは家畜食餌および肥料となる。

They had a near-monopoly, too, because one of the only two shrimp beds ever discovered in the bay is located right off China Camp. It is a mile-square patch from which the delight of epicures can be hauled with abundant ease.

For two decades the fishermen plied their pleasant, lucrative trade. Square-sailed junks drifted in the cove, trailing nets; aromatic vapors soared aloft from cauldons of boiling shrimp; women raked the shrimp on drying racks, and

children helped to pick the crustaceans apart. A typical week saw five tons of shrimp lifted from the bay.

It was a world of sport and fun, too.

The great colored junks, with an eye painted on each side of the prow to ward off evil spirits, participated in a Dragon Boat Festival each May in the waters off the cove.

And the Chinese urged their favorite junks on to win races with shrill cries of “fi-ni, fi-ni” (faster, faster).

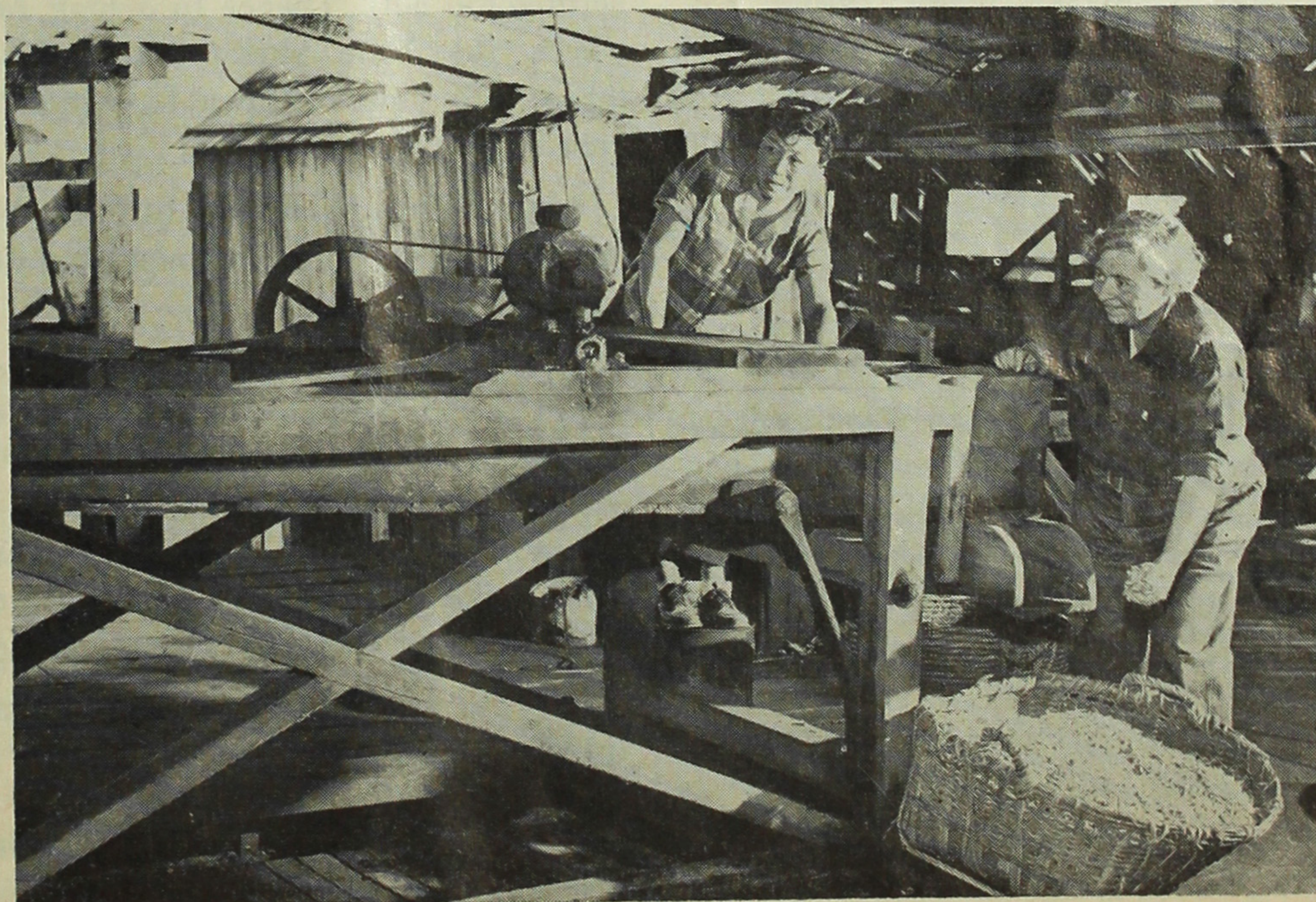
The State planted huge schools of bass in the area and the State decreed, too, that bass are a sports fish and cannot be caught in nets.

Unfortunately, nets know nothing of law and the nets of the China Campers scooped up bass along with shrimp.

A few abortive efforts to ditch the bass failed and the residents of China Camp drifted away to seek other livelihoods.

All but one man and his sons.

Yick Yuen Quan decided to stay. He opened a little sandwich and coffee shack and catered to the workers in a nearby quarry.



**LARGE SHRIMP** are sent to San Francisco—the little ones are mashed up and used for meal and fertilizer.





**TODAY MOTOR LAUNCHES** replace junks to haul shrimp nets from the bay.

But the thought of all those shrimp kept bothering him. He tinkered and he puttered and finally, years later, he came up with a peculiar, cone-shaped net that he dragged across the bottom of the bay.

It worked.

Shrimp fell obediently into its folds and bass swam free.

Just why it worked is a matter that has never concerned the Quan family.

Grace Quan, the widow of old Yick Yuen's son and present leader of the six-member clan, shrugs her shoulders and says:

"It's just one of those things. It doesn't catch bass."

So the Quans resumed shrimping.

The resumption was limited, of course, being a one-family matter. The Chinese who had gone found their persecution had ceased and they engaged in other activities; they had no particular reason to return to China Camp.

But the Quans alone managed to haul 1,000 pounds of shrimp weekly from the bay, and still do.

They use motor launches instead of the original junks, but the rest of the procedure is much the same.

The net bulging with shrimp is hauled into the boat with the help of block and tackle. On board, the squirming crustaceans are transferred to deep, round, bamboo baskets imported from China.

Then the baskets are dumped in a hand cart at the end of a long, rickety pier, shuttled down a rail track to the shore, then plopped in a huge vat and mixed with rock salt to keep them from getting too soft. Thence to a long rack where the little shrimp are shaken through to separate them from the big ones.

After being dried, the little shrimp are mashed up to make meal and fertilizer.

The bigger ones are picked and trucked off to San Francisco where gourmets and gourmands alike savor them in everything from steaming potables in Chinatown to cool salads on Fisherman's Wharf. Bay shrimp are a real delicacy.

Frank Quan, Grace's son, is the head fisherman at China Camp. He served three years as a signalman on LST's in the South Pacific during World War II and now commands a three-launch fleet of his own. Frank gets part-time assist-

ance from his two brothers, Milton and Henry, both of whom go to school.

Grace, her sister-in-law, Alice, and Alice's daughter, Georgette, comprise the rest of the family and they do the stirring, grading and picking of the shrimp.

The life at China Camp is good.

It is serene, comfortable, friendly and lucrative and the Quans are at peace in their little world of ramshackle huts and drying racks and boats and shrimp—and water, parenthetically, that is trucked in and kept in airplane auxiliary gas tanks.

San Francisco is only a commuter's trip away—45 minutes—but its tall buildings, cable cars, fabled restaurants and glamorous hotels hold no allure for the Quans.

Grace took the trouble to go there the last time two years ago.

"I don't have any reason to go there," she says. "It suits me fine here where I can wear blue jeans."

Since the Quans are surrounded by shrimp the obvious question came up: Do they eat lots of shrimp?

Said Grace: "We got pretty tired of it a long time ago. Mostly we eat beef stew."





**THE REGIMENTATION** of girls' college explodes with girl committing suicide over thwarted love. Her boyfriend (far left) berates strict school authorities. *Shochiku photos*

# The Eternal Generation

*film from Japan - English titles*

**I**T IS EASY TO see and feel evil — or what *seems* to be evil. But changing evil into good sometimes becomes downright confusing to the moralizer (who has a mind and spirit so clear that he sees completely *all* the strings of conflict?)

That's the moral of Shochiku's prize film: the Eternal Generation (Onna No Sono).

The "evil" in the story is a tightly regimented girls' college (high walls, iron bars on windows). Curfew hours are strict. Spinster teachers with dried-out souls enforce the rules. Above all, stay away from men, they admonish. That men are trouble is the constant theme of the authorities—which the students are loath to accept.

The move to "change all this" leads to a formation of an all-campus committee to present a list of grievances to the authorities. It does no good. Moreover it turns out that the students themselves are acting from a variety of motives, some dubious. Everybody is miserable: the authorities and student reformers alike.

The final crashing result: a student commits suicide because school authorities thwart her sincere love for a man.

The last scenes are concerned with everybody blaming each other. Yet, everyone, the film implies, is guilty in part. Point of film for youth: to speak out against the bad does not necessarily cloak one with a mantle of virtue.



**THESE ARE THE** tragic lovers — too poor to marry, forbidden even to correspond.



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## PORTTRAITS

by Roy Hoshizaki

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**IN GLOOMY SESSION** Keiko Kishi (left)—confined for violating curfew—sympathizes with fellow student Hideko Takamine on what school is doing to her.

## 映画 女の園

原作 阿部知二。監督 木下恵介。松竹映画  
文藝大作。

いて相談する寮生たち。(中) 林野明子 (久我美子)(下) 五條真弓 (高峰三枝子)

白い雲をうつして音もなく流れる京都加茂川の静寂境、その上流にそって建つ正倫女子大学古い封建的人格主義、良妻賢母を教育理想とする、学校側に対抗して、はげしく怒り、かなしみ、よろこぶ新日本女性の群像。

校母大友海野女史の方針にしたがつて、七つの寮生活がいとまなまれている。美貌獨身、國文教師の五條真弓は、寮母の一人として、手紙、電話の検閲、外出届出等々の私生活まできびしい束縛をくわえ、病妻をもつ歴史教師の平戸喜平が補導監督をつかさどっている。

寮生には、姫路瀬戸物問屋の娘であり、親のさだめる結婚からのがれて大学苦学中の一男性を慕う純情の出石芳江。テニス選手として料理店「鶴賀」に出入する滝岡富子。赤い思想の持主と噂される林野明子。富子が冬休中の生活を学校側から糾弾されたのが契機となつて明子を先頭にした学生たちの自由をもとめる声が爆発するが、この團結は当局の巧妙な手段に見事に切りくずされてしまう。しかし、全女性の上には、問題の正しい解決はもたらされない。女の生活とは？ 新日本の女の生活はこれでよいのか？

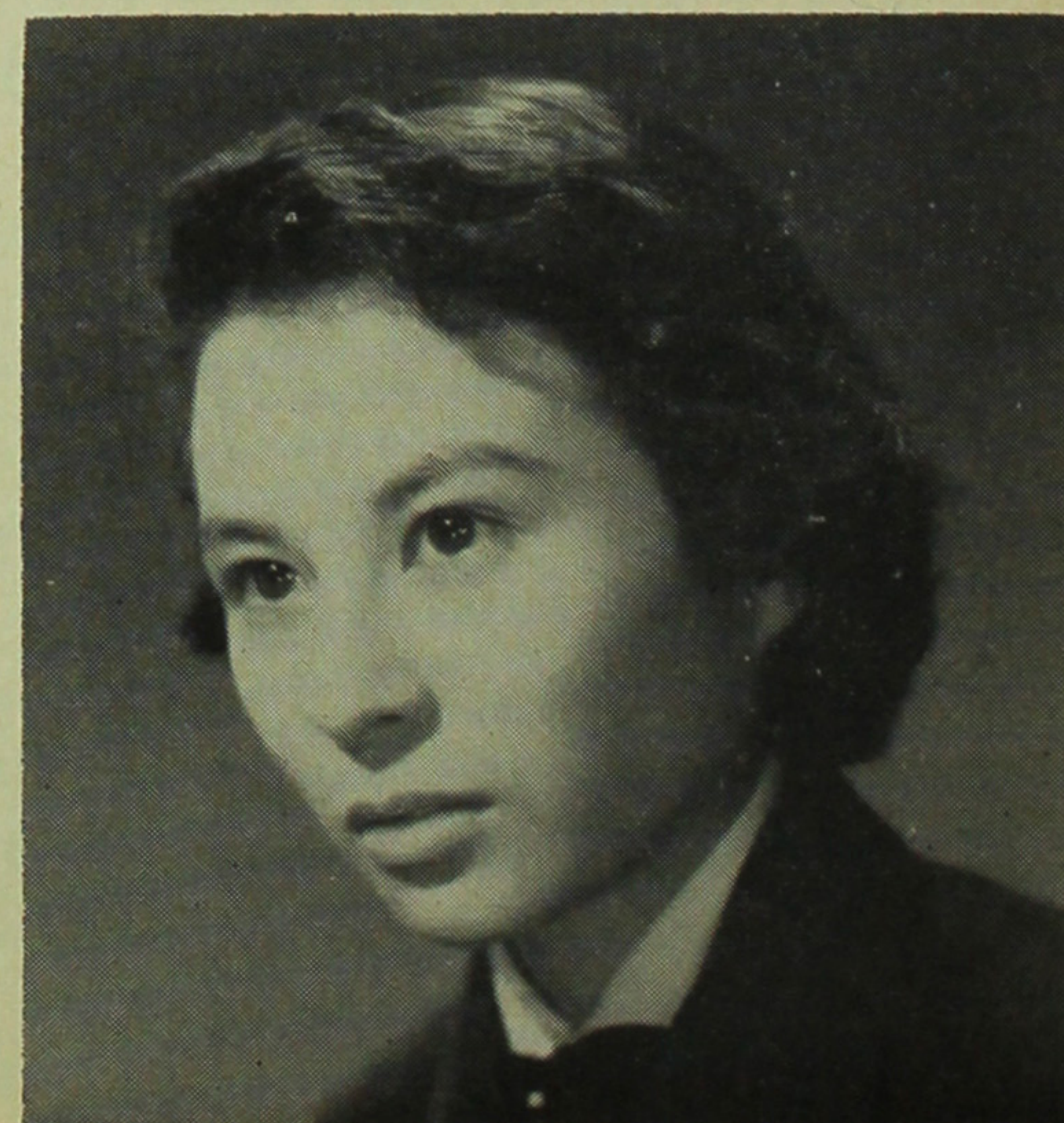
原作者阿部知二は「咲き匂う花園のようなスターの群が、この製作に参加する。今日の若い女性は、古い思想の牢獄をやぶつて、美しく、正しく、健康に生きなければならない。日本の女性の明るい未来のために、この作品を捧げたい」と言い、監督木下恵介は「女の性情と心理がまき起す突風のような若々しさを、リズムカルに表現したいと想っている。こうした手法は、私の作品では初めてかもしれない」と述べている。キャストは、高峰三枝子、高峰秀子、岸恵子、久我美子に、俳優座からの多数の特別助演あり、阪妻二世といわれる新人田村亮廣がはじめてデビュウしている。

(前頁上) 出石芳江の自殺について学校側を難ずる寮生たち。(前頁下) 出石芳江 (高峰秀子) と恋人下田参吉 (田村高廣)。(上) 寮制度につ



**AUTHORITARIAN** Takamine is strict principal, says girls should avoid men.

**PRETTY, ABLE** actress Yoshiko Kuge plays rich man's daughter.





# MEMO

to: SCENE readers  
from: the Publisher

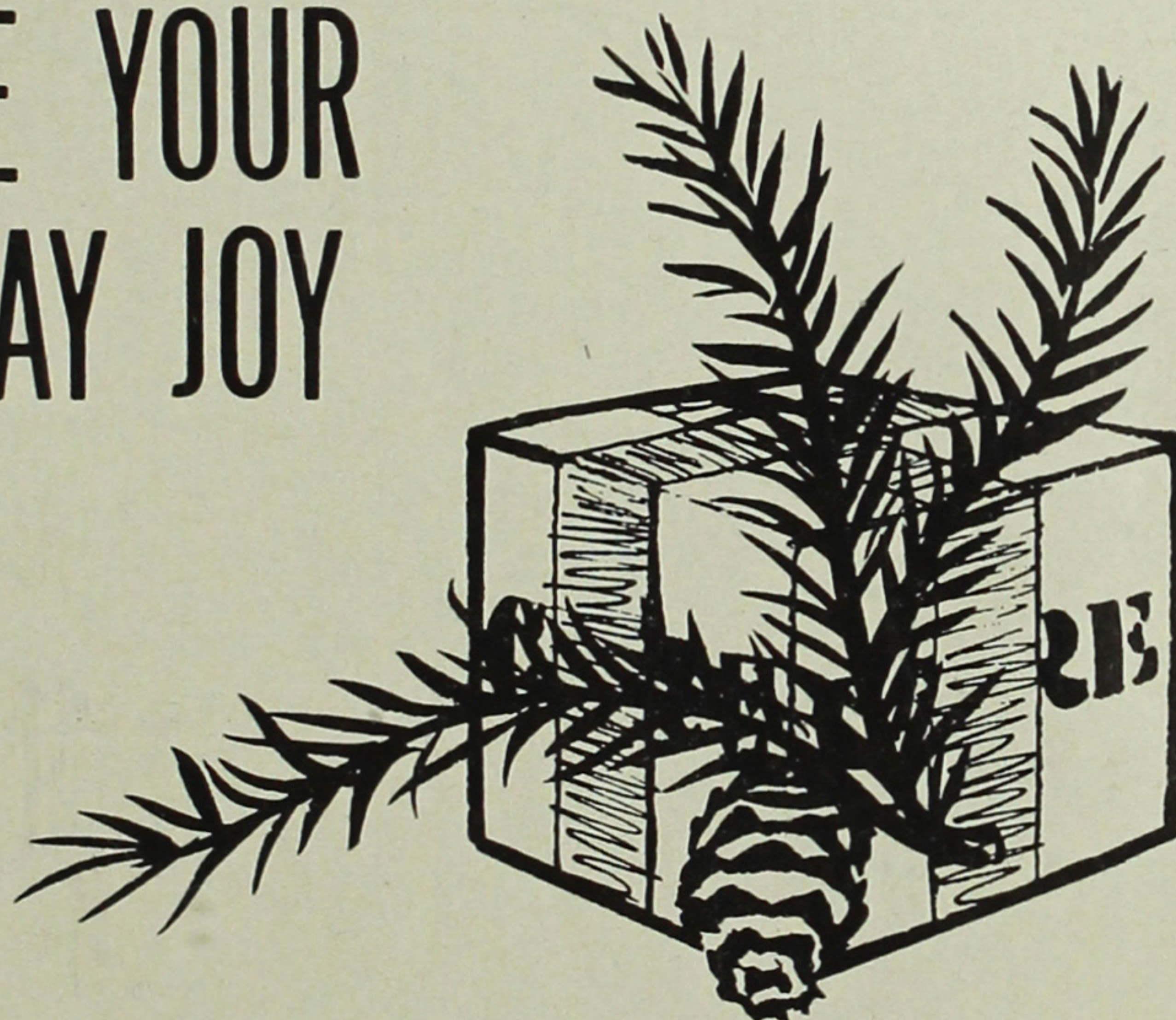
Due to a number of changes required in the transfer of SCENE offices on March 1, 1954 from Chicago, Illinois to Los Angeles, California...

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SCENE Magazine, Inc.

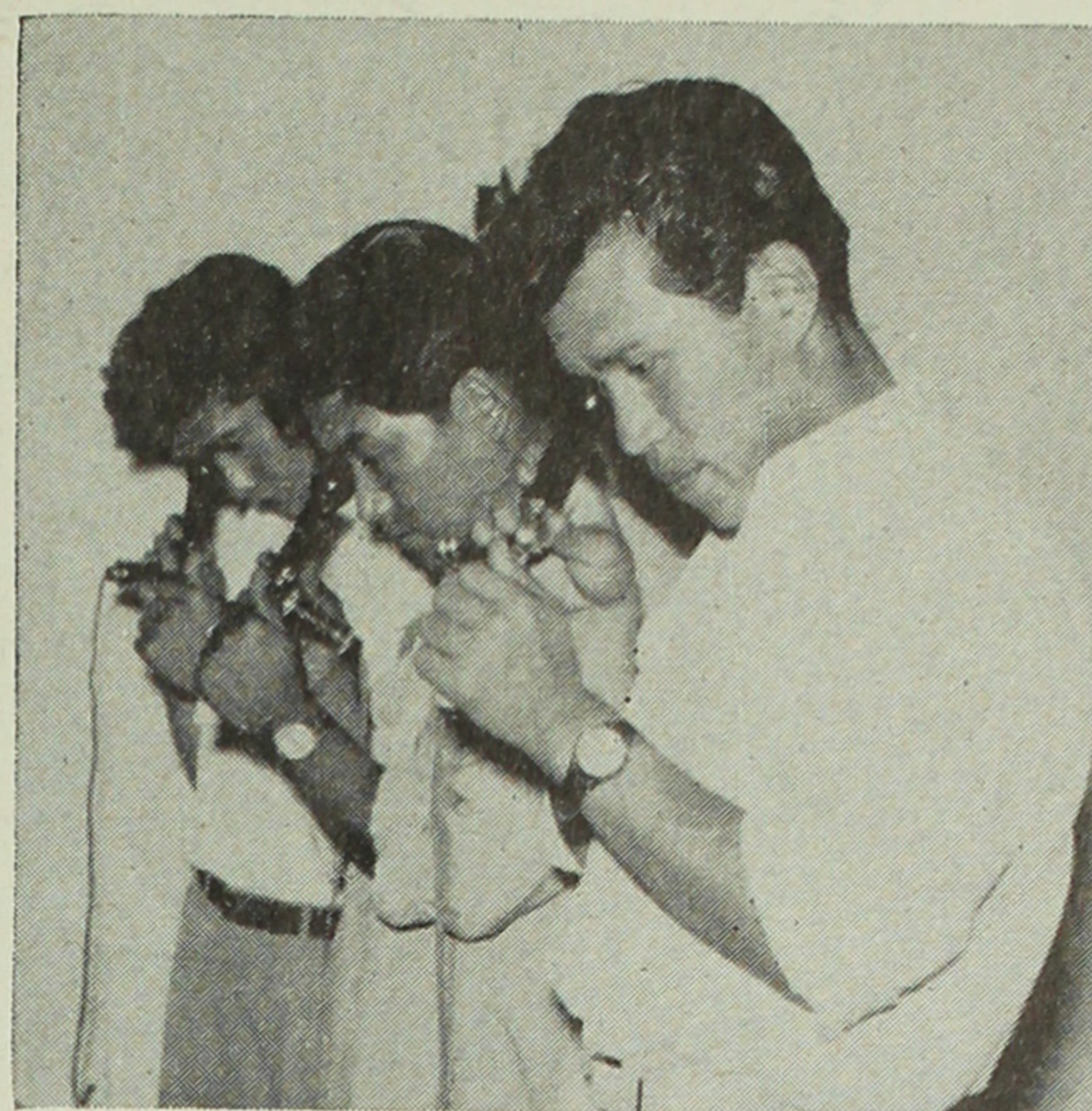
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